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At the Theatres.

One of the Finest has made a genuine hit. Last Friday night, although the rain was pouring down in terrific sheets, there was a crowded house, and the truthful manager says that money was refused at the door. This is unprecedented for a hot term in June. The play has been carefully pruned and the action considerably accelerated, so that the audience is dismissed much earlier than during the first week. Messrs. Rickaby and Mann have made a good deal with the Police Commissioners by arranging for a series of benefits during the week of July 17, one-half the proceeds of which will be given to the Widows and Orphans' Fund of the Municipal Police. Tickets for each performance will be sold all over the city by the guardians of the peace, and as many festive cops as are able to secure a night off will attend the Fourteenth Street to unbend from the proper dignity befitting the myrmidons of the law. This, of course, ensures a very big week's business for the attraction at a period when, under ordinary circumstances, bad business might be expected, and Gus Williams, as well as the objects of charity which the defunct policemen have left behind them as a legacy for the surviving fairies in blue of the locust wand, will be materially benefited thereby. This certainly isn't keeping the left hand in ignorance of what the right hand is doing; but it is adroit theatrical management all the same.

* * *

Contrary to the expectation of the management, the Bijou Patience has carried the day, and the banners of victory are hung out on the outer walls of Mr. McCaull's Castle Bunthorne. Business is not great; but it is as large as could be expected. This is why the powers that be willed an extension of another week. The commonwealth company at Niblo's did not draw last week. Therefore the engagement was terminated on Saturday night. The commonwealth was perfectly willing to continue with the large certainty received for the first week from Manager Gilmore; but that gentleman very naturally turned pale before the poor appreciation of Gilbert's charming satire as evinced by his down-town patrons, and he would not guarantee anything for a second week. Thereupon the commonwealth beat an honorable retreat. It is reported that they will make another assault, at Wallack's; but we doubt it very much. However, uptown they would stand a better chance of demonstrating the ability or inability of actors to manage themselves in perfect peace and good will toward one another.

* * *

The advertisements of the Madison Square quote an obscure press notice about Esmeralda, which likens that production to a star that shines in the dramatic desert, "shining with purer light because the surrounding mists have cleared away." This may seem very pretty to Mr. Mallory and very ambiguous to the reader; but it is neither. Could the gentle critic who penned the brilliant simile have alluded more delicately to the troop of phantom plays that streamed in with Checkered Life and streamed out with The Living Age? No. Yet why should Mr. Mallory go to the expense of increasing his ads. ten lines merely to point out that Esmeralda is a fixed star while all the other fitful compositions are but shooting stars? The public are not so obtuse that a lesson in astronomy is necessary to teach them the difference between a planet visible at the Madison Square and flying accidents conceived in sin elsewhere. Business is good enough for this time of year. Last Saturday afternoon the two hundred and fiftieth performance occurred; but it was not commemorated by souvenirs. A corps of artists are working now on the gift which will be distributed at the three hundred and fiftieth anniversary, on Saturday, October 14. This date will conclude the run of Esmeralda. On the following Monday Bronson Howard's new play is to be brought out.

* * *

Nick Wood, the young scalp-lifter in tight trousers, is horrifying the Bowery regions nightly this week with the adventures of the Boy Scout of the Sierras. The Windsor is not getting its quota of patronage, the boys of the East side evidently believing that a little reciprocity of scalp-lifting is necessary just to show for once that even the hoodlums should occasionally be granted immunity from the raids of the beardless knights of the plains of which Mr. Wood is a more or less money-thirsty type.

* * *

The elegant Aberle boldy publishes that his classic theatre is the resort of forty female thieves this week. Can such things be and thrive in this, our well beloved and tolerably moral community? There is method in the number, giving one thief, and a thief in petticoats at that, to every ten men in the house. Who is bold enough now to declare that Aberle is a horrid, mean man?

The Daughter of the Regiment.

It was in the drawing-room of a Pullman palace car at the Erie depot, just prior to the departure of the train for the West, that a reporter found Miss Minnie Maddern chatting with some friends.

"Sit down, won't you?" asked Miss Maddern, and moving aside, the little lady made room on the seat for the reporter.

"So you are leaving for the West?"

"Yes. I open in Indianapolis next Monday. The great Inter-State Military Encampment and drill takes place there, you know, and I want to get there in time to rest before opening. Traveling in this weather is very disagreeable, it is so warm."

"Will you come East again this Summer?"

"No. I shall go to some country place to study and rusticate until I open the season in St. Louis late in August. You see I play two weeks in Chicago after the week in Indianapolis and shall only have about six weeks' rest."

"What will you play?"

"In Indianapolis, only Fogg's Ferry; but I shall play Wild Wave, by Jessop and Gill, for one week in Chicago. It reads and rehearses very well. It is full of nice comedy; but I don't believe there is another play on the stage that will give you an idea of what it is like. I am highly pleased with it, and think it will be a success."

"In what does it mainly differ from other plays?"

"In everything. The plot is a good one, entirely new and I believe original. The dialogue is bright and sparkling, the scenes pretty, and there is no slang in it. Then, too, the usual bad man is left out entirely, and there is no mixing up of the babies in the cradles. I am my own father's daughter all the play through. I am supposed to be a poor girl, the daughter of poor parents, but to whom riches finally come legitimately and are duly and properly appreciated."

"Where is the scene laid?"

"The play is a purely American comedy, the scenes being at Newport, except the last, which is on the banks of the Hudson."

"Then you like your new piece?"

"Oh, yes, and if the public will think as I do it will be a great success."

"You are wearing a peculiar breast-pin, Miss Minnie?"

"That is my badge from the Continental Guards at New Orleans. I am their ward now. Look at it."

The badge is very handsome, made of old gold. It is of circular form and has a soldier of the Revolutionary war in raised enamel on the front. Pendant from the badge are the figures "'76." The whole hangs from a diamond-studded cross-bar pin. On the reverse of the badge is the inscription: "To Miss Minnie Maddern. From the Continental Guards. New Orleans, May 23d, 1882."

"I am very proud of this," said the little star, "as also of my certificate of membership and adoption by the company. It is handsomely printed on satin, and I think it is as pretty a thing as I ever saw. I wish it was here so I could show it to you; but I have sent it ahead of me with my other souvenirs."

Miss Maddern has just sent the following acknowledgment to the Guards:

BROOKLYN, June 25, 1882.

GENTLEMEN: Mr. Havlin has doubtless informed you of the pride and gratitude I felt when intelligence of your graceful compliment reached me. But when the certificate and badge were presented me, and I fully realized myself a member of the New Orleans Continental Guards, I could not refrain from expressing my heartfelt thanks myself. I look forward to my return to New Orleans with great eagerness—not alone for the love I feel for the dear old city, but for the pleasure it will give me to thank, personally, the distinguished body of which I have been so graciously elected a member.

Sincerely,

MINNIE MADDERN.

Parker's Creek Catastrophe.

The passenger traffic of the railways is one-fifth made up of professional travelling. Yet it is very seldom indeed that actors or managers suffer from the frequent accidents that happen on the rail. But the disaster last Thursday, on the Long Branch division of the Central Railroad of New Jersey, which startled the community, numbered among those that were injured Joseph Brooks and his father-in-law, Mr. Lord, of Richmond. John T. Raymond's name was mentioned in the earlier dispatches which gave a list of the victims; but a reporter of THE MIRROR saw him an hour after the accident occurred, in Brooks and Dickson's office, sound in body and happy to tell the scribe that he had not been on board the train at all.

Mr. Brooks was visited at the West End Hotel at Long Branch, where he had been taken immediately. He was suffering considerable pain from a broken collar-bone, a gash in the leg, and a slight scalp wound.

"I boarded the car," said Mr. Brooks, "at the Branch, intending to visit town on business. The first I knew that anything was wrong was when the car I was in ran off the track and began tearing over the trestlework above Parker's Creek. I hung on for dear life and was prepared for the shock when we went over into the water. My shoulder struck the side of the car as we fell, and the collar-bone, which had been fractured once before, broke. As soon as I could extricate myself from the debris, I scrambled out of a window and made for the nearest road, where I met a butcher's cart driven by a shrewd Jerseyman.

"'I want you to drive me to the Branch at once,' said I.

"'I must peddle my meat first,' said he.

"'What is your meat worth?' I asked.

"He told me. I paid him for it, and he drove me to the hotel, where I could get better attention than in any cottage."

"And did you get the meat?" asked the reporter.

"Oh, no; the butcher kept that and took my money. But I was perfectly satisfied with the bargain. My father-in-law, C. K. Lord, was slightly injured by the disaster. He had been paying my wife and I a visit."

Mr. Brooks has since been removed to his cottage. He is getting along very well, and if he continues to improve as rapidly, will be able to pay a visit to his office in a week. His friends are thankful that his injuries are not worse. His escape, like that of the other survivors, was very narrow.

Dr. Hamilton Griffin heard of the catastrophe a short time after it was over. Hitching up a swift team of Kentucky horses, and taking his negro boy and surgical instruments, he drove rapidly to the scene. Although he was not quick enough to render medical assistance, he had come fully prepared to show his skill in practising the profession he abandoned some years ago.

The Musical Mirror.

The Merry War has made a success at the Germania Theatre. Nightly the house is filled. Nightly the performers are greeted by the welcome sight of crowds of friendly faces in front of the footlights, and nightly the choice bits of the opera are applauded and redemanded. Up to the present writing Mr. Adolfi, among the men, and Miss Paullin, among the women, have made the best and deepest impression. We are constrained in justice to say this, although we are quite aware that we risk causing the "firing" of one or both by praise bestowed in certain quarters. It is not, in our judgment, within the province of the critic to interfere in managerial disputes—we leave that to the interviewers, not being provided with trousers fitly padded astern—but we must justify Mr. Norcross in his substitution of Jennie Reiffarth for Belle Cole. The manner of doing it may have been discourteous and abrupt; but the end fully justified the means. Miss Cole is a charming singer, with a very fine voice; but she cannot act at all; in fact she is, from inexperience no doubt, utterly ignorant of the very first principles of dramatic art. *Vice versa*, Jennie Reiffarth cannot sing at all; has no particular voice to speak of; but is a strong characteristic actress of great spirit and wide practice in her business. The part of Artemisia, the Amazonian Princess, is nothing as a singing part, the only vocal point in it being an interpolated song by Herr Katenhusen—very good in itself, but quite inconsequent as a part of the opera, and which may be used or disused at the pleasure of the artist. But Artemisia is a very strong acting part indeed, utterly beyond the power of a novice like Mrs. Cole, who must serve a long apprenticeship ere she can lawfully aspire to such a character. Therefore the management was justified in replacing Mrs. Cole by Miss Reiffarth; although, perhaps, the operation might have been conducted with more regard to Mrs. Cole's feelings. A little anæsthetic in the form of taffy would probably have made everything pleasant. Our own experience, a somewhat wide one, with singers in general and female singers in particular, is, that you may cut their heads off if you only do it with a butter-knife. The Merry War in itself is not by any means a first rate comic opera. In fact, the finale to act first; the Tulip song, sung by Adolfi, and admirably sung too; the waltz which Mr. Golden knows so well and sings so badly; the duet in the third act between Elsa and her husband, Balthazar, are, leaving out Mr. Katenhusen's pleasing contributions to the score, about the only things worth listening to. The aforesaid first act finale, too, ends with an anti-climax. The last phrase of the coda should be cut, as it leaves a vacant time on the stage, and is of no particular value musically. Mr. Carleton has a lovely voice, a handsome figure and a good method of vocalizing. Dora Wiley has a pretty voice, nicely trained and of moderate power. The part of Violetta is not one that gives her a good chance—it is not in her line, either as singer or actress. Mr. Golden, a comedian not destitute of a certain vein of somewhat fibrous fun, is quite lost in the eccentric fop that Link made so delightful in the German original—and, in fact, as we and all the rest of the press said last week, Miss Paullin and Mr. Adolfi were the real stars of the evening. The band is above criticism, being neither more nor less than perfect, and Katenhusen is a comfort after the ruck of New York conductors which it has become our painful duty to endeavor to quietly annihilate. The chorus and costumming are magnificent, and the production of the piece is a credit to New York, and a feather in the managerial cap, which is not a fool's cap by any means.

* * *

The Bijou Patience is prosperous. Lily Post confirms the favorable impression she made on her first appearance, and wins nightly more and more favor with the audiences. Mr. Howson's very characteristic Bunthorne and Mr. Dungan's bright and manly Calverly, are as good as ever, and the rapturous maidens are pretty and sing nicely, for the most part. If we had never had Miss Roche, we should probably have thought Miss Laura Joyce a typical Lady Jane. At present, however, our ideal is fixed, and Miss Joyce does not realize it quite. Still, she is very good. The band, of course, is too thin, and the conductor is—well—he is neither fish, flesh nor good red herring. How we miss Mr. Hulten, late of the D'Oyly Carte company!

* * *

The Alcazar gives a very enjoyable entertainment every night. Miss Lepri is a charming dancer, the ballet is very fair, and the operettas are capitally done. Signor Novellis knows his business, and the music under his charge goes smoothly and effectively. The songs are good, and altogether we like the whole arrangement very much on week days. Sunday, being a "dies non," doesn't count.

The Realistic Craze.

Talking, not a long while ago, on the subject of plays, with a well-known actor, now at the head of a star combination, and who, we may add, is specially proud of his gesticulatory power, he said: "I wish I could get a play without words." In this he had been anticipated by the Ravels, the pantomimists, who so long sustained the fortunes of Niblo's Garden without uttering a single word, by physical expression so obvious that it was not necessary to write under their picturesque presentments "This is a horse" and "This is a piece of roast of beef;" for there bodily, before the spectators, was the horse to be mounted and there the roast beef to be eaten.

The real prototype of the modern realistic school seems to be "the entirely new original domestic melodrama" set forth by the author of Paul Pry, as presented at the Theatre Royal, Little Pedlington, entitled The Hatchet of Horror; or, The Massacred Milkmaid. The manager announces: "In the course of the piece will be introduced a new and splendid representation of the Fatal Cowhouse in which the murder was committed, together with the identical blood stained hatchet, with a lock of the victim's hair sticking to it! *with* which the murder was committed!! and the identical favorite cow of the massacred milkmaid!!! *for* which the murder was committed!!!!"

This, as well as any other case, shows that where realism begins the drama stops. We see the hatchet, the bloody lock of hair and the identical cow—there is nothing left; there is no scope allowed for the imagination of the audience. We have just what we have paid for and nothing more. And this brings us seriously to the question: "What is action on the stage?" In one case it is gesture, physical motion, mechanical effects; the actor is a machine—this is melodrama. In the other case, it is movement created, impelled by emotional development, the intensity of passion and the vivid displays of character and feeling. As the supreme illustration of this genuine dramatic action, we have the great scene between Othello and Iago (Act III.), in which the utmost effects are produced by the simplest means, and the highest action attained by purely spiritual and intellectual agencies. Melodrama is furnished by talent; the drama is created by genius: hence we need more genius and less of mere talent in authors and actors.

As melodrama and commonplace in the author appeal to the platitudinous manager, his chances of acceptance are *prima facie* greater than those of the true dramatist. The tendency to realism on the stage has, in a melodrama, as one of its latest developments, scenes representing the French market at New Orleans, the Mammoth Cave, the Horseshoe Bend near Altoona, an opium den in New York, and the metropolis by moonlight, as seen from Brooklyn Heights. It has been suggested that if a wafture o the stenches from Hunter's Point could be brought in, it would perfect the realism of the situation. There is no doubt that in the production of such plays (so called) the manager is to a certain extent overcharged by capital, importunate speculators and adventurers, and by the bad taste of a frequently vulgar public. It is asserted that the use of such pieces is not deliberately designed; but rather belongs to the chapter of accidents, and that a single successful play of a different character might turn the current. This may be true; but unfortunately the ways to the managers are so blocked that the chances are twenty to one that the better play may get no hearing.

The monotony of performance and the mere routine of conventional and realistic personations has taken away from the actor personally that fine air of romance and the personal glamor which formerly attended his appearance both on and off the stage. The tragedian, in his light cutaway coat, the low comedian, in his black frock-coat, the heavy man, in his tightest of tight coats, he first juvenile, in his strivings after the fashion plates, may figure on the Square; but they are not suggestive of the heroes, the humorists, the lovers of the stage as they were in other days.

The latest news we have from Paris is somewhat encouraging, when it announces the failure of a most formidable realistic attempt by M. Faguir, in his Denis Papin; or, The Invention of Steam. M. Faguir cherishes the idea that the stage may be used to teach the people hydrostatics and precomatics. With this view he has written some half a dozen scientific dramas, of which Denis Papin is the latest, on which practicable pumps and steam engines play important parts. The further report is that the actors and actresses overacted (as they well might); the steam engines would no let off steam, and the majority of the audience, getting tired of science, left the theatre to Denis Papin long before the fall of the curtain. So may it ever be!

Professional Doings.

—Sir Randal Roberts has written a sensational melodrama.

—Several new mechanical effects will be introduced in The World next season.

—J. M. Edgar, Denver agent of the C. and R. I. R. R., is visiting his brother in law, John Webster.

—Frank P. Smith, manager for William Stafford, left the city on the 27th for a brief visit to Boston.

—F. D. Hildreth and wife (Victoria North) have been engaged by M. B. Leavitt for the season of 1882-'83.

—Clarence Montaigne has been engaged by Col. Sinn to go out next season in the company supporting Rose Eytinge.

—Alex. Comstock, late of Haverly's Philadelphia Theatre, will be identified with the Thorne Goodwin Black Flag company next season.

—Henry French says he has bought the play which Sardou is writing for Sara Bernhardt, and which she is to produce in America.

—The ballet in The Merry War was also used in The Mascotte, and it was lively work in getting them from the Germania to the Windsor on time every night.

—C. W. Reeves has succeeded Fritz Hirschy as Treasurer of the Bijou Opera House. Mr. Reeves has been out with Mr. McCaull's travelling company.

—Russell Bassett's new piece is completed, and rehearsals will shortly take place. Russell thinks he has got a good thing, but doesn't bloviate about it.

—Harry Jackson, the well-known stage manager of the Princess' Theatre, London, will arrive here early in August, to superintend the production of Romany Rye.

—E. J. Matson has leased the Syracuse Grand Opera House, and this, with his Auburn house, will place him where he can better negotiate with good companies.

—Leigh Lynch, the affable treasurer of the Union Square Theatre, with his wife, Annie Theresa Berger, is summering in Cincinnati. He writes that he is having a jolly good time.

—Joe Polk has taken with him to Australia Sam'l of Posen and A Gentleman from Nevada. He tried to get Ben Maginley's A Square Man; but Manager Hill's price ($2,000) frightened him out of the idea.

—Lizzie Derios will be the soubrette of the Old Shipmates combination during the approaching season. The lady is an acquisition from the variety stage, and in addition to being a pleasing vocalist is a capable actress.

—John Russell, Nat Goodwin's agent, met with an accident last week, by being thrown from a buggy at Ocean Spray, injuring his back and side. He now appears upon the Square "as good as new;" but thinks it a miracle he was not more severely injured.

—Mrs. Matt V. Lingham (Lizzie Mahon) is in the city, and is open to offers from responsible managers. Mrs. Lingham's last appearances were as Madame Blondeau, in French Flats, at the Union Square, and as Lady Dedlock with Jennie Lee in Poor Joe, at Washington.

—An "author" with a roll of manuscript under his arm approached Harry Pratt in front of the Morton House yesterday. "Understand you want a new play, sir. I've got one here, sir, with a lighthouse in it." "Thank you," interrupted Harry, "but I am not playing light houses this season."

—John Stetson has engaged Benson Sherwood as stage machinist of Booth's and the Fifth Avenue Theatres for the season of 1882-'83. Mr. Sherwood was the other day presented with a miniature yacht and yachting suit. He was also given a satin-embroidered yachting shirt, the cuffs of which contained more material than was in the whole of the smaller suit.

—Minnie Maddern's company for next season will be composed of the following ladies and gentlemen: Helen Sedgwick, Lillie George, Mrs. J. W. Brutone, Al Lipman, Charles Mason, S. C. Dubois, William Herbert, William Cullington, Lawrence Eddinger, Le Grand White, Albert Donnaud and J. H. Havlin.

NEWS IN INTERVIEWS.

Mr. Aldrich and California.

Louis Aldrich is a man whose views on general matters are as sound as his knowledge of the profession. He speaks in much more complimentary terms of San Francisco than the majority of actors and managers who visit that city.

"San Francisco is not a bad place," said he the other day. "It's a good town for good companies in its normal state. But just now there's an abnormal condition of things. The precincts of the city are crowded with cheap places of amusement, and the large theatres are cut into in consequence. A company can play two or three weeks to very satisfactory receipts; but the expense of getting out and back is so great that there isn't much chance for large profits. You know, the provincial places near by are good for nothing, and there are but two or three points on the route East and West that are worth playing. I made money by the trip; but I shouldn't have gone to California at all in the middle of the season, because I can put in the time to so much greater advantage in Eastern territory. My first week's business amounted to $3,500; the second to $2,000, and the third a little less. I had my fares out and back, so I didn't do badly by any means."

The picture at the head of this article is a copy of the only one known to be in existence. THE MIRROR has the pleasure of first presenting Mr. Aldrich's face to the public. It has never appeared—out of character—in print before.

Milton Nobles Arrives.

"Yes, I am just back from the West, and glad that I am home," said Milton Nobles to a reporter the other day.

"How did your trip turn out?"

"Not so well as I expected. I did not turn people away from the doors every night; neither did I lose money. Business was good, bad and indifferent; on the whole, fair."

"How did your new play, Interviews, strike them?"

"So well that I shall push it right to the front next season. I think it will outlive The Phœnix, which has done me excellent service for the past ten years and which will never die. I shall play it some next season; but Interviews will be my main hold, with A Man of the People as my second best card. I change my plays so much during the first season that they do not crystallize for a year after first production; but I have three now, with another on the stocks, and I can see my way clear for several years yet."

"Where do you spend your Summer?"

"At my lodge on the Shrewsbury. I have a lovely little place and will pass most of my time there; but shall visit my home in Brooklyn occasionally. I start my next season about the first of September."

The Concert Season.

A MIRROR reporter was ushered into the spacious offices of Max Bachert, at the Everett House, on Saturday, and found that gentleman up to his ears in business.

"Well, how is the concert business?"

"Flourishing. I expect to have two companies on the road next season, and any number of lecturers."

"Where is Major Pond?"

"In England with the mind-reader, Washington Irving Bishop, with whom he has a contract for two years."

"Does he return this season with musical attractions?"

"I think not; for I know of no attractions he has for next Fall for this country."

"Will you play your companies in New York?"

"Yes; toward the end of the season, my time for which is pretty near all booked. I will have the Kellogg-Brignoli Concert company, which will also appear in opera. It comprises Fanny Kellogg, the well known oratorio singer; Signor Brignoli, L. G. Gottschalk, T. Adamowski, the Polish violinist, and a number of others equally well known."

"Is there good money now in concerts?"

"Not unless a company is composed of thorough artists, and those are the kind I propose to give my patrons this season. Every one of my performers has been selected with careful judgment, and I will have none that is not celebrated, at least in special features. The habit of engaging a big star and surrounding him or her with indifferent people has become obsolete. The musical taste of provincial audiences is cultivated to a greater degree than metropolitans have any idea of, and they will not submit to any other but artists of unexceptional excellence. I have been over the field with both kinds and know whereof I speak. Therefore, I am going to give them absolutely the best, and I am confident I will make money."

"I understand you are to have Emma Juch?"

"I have made her a very flattering offer, considerably in advance of that of Colonel Mapleson. She will sail for Europe July 19, and if she returns in the Fall, as she has promised, she will probably be under my management, and, if I can perfect the arrangements, she will appear in opera. I believe my musical attractions, altogether, will be the most superior of any on the road next season, or at least I will try to make them so. Among the lecturers I am booking are Henry Ward Beecher, who will lecture when his time will permit; Daniel Dougherty, and others equally popular. You see, my hands are pretty full."

"Major Pond will not be associated with you in the future?"

"No. We dissolved partnership on the 23d of May, by mutual consent."

Dr. Griffin Talks About the "Galatea."

"I am on my way to the ship-yard," said Dr. Hamilton Griffin to "one of us" who met him Monday down town. Our truthful reporter gave a nautical hitch to his trousers, and distinctly, if somewhat ambiguously, asked the Doctor, "What cheer?"

"If you mean the yacht, there's no cheer in that direction at all."

"What's the trouble?"

"Much," replied the Doctor sententiously. "I gave the builder the job long since. The *Galatea* was to have been finished two months ago. I took her out for trial six weeks or so back, and she showed herself possessed of speed and comfort, At that time there was nothing left to be done but to put in the cabin trimmings, the brasswork and other fixings. I wanted to take her around to the Pullman car shops and let their workmen do the interior decorating and finishing. But the builder said he could do it just as well, and at less expense. I asked him how long it would take. Five weeks, he said. Five more than that have gone by, and Saturday I found the *Galatea* still unfinished inside the cabin. So I arranged to come up and take her away from the builder this morning. I shall take a joiner, carpenter and upholsterer aboard, who will do what is left to be done during the Summer while Miss Anderson is cruising about the Shrewsbury."

"What will become of your sailing yacht, the *Dolphin*?"

"I shall sell her at a low figure. Miss Anderson will pass much of her leisure time on the *Galatea* this Summer. She is decidedly fond of aquatic pastimes."

"Do you come to town frequently?"

"As seldom as possible—as seldom as possible. There is one thing I've not learned yet, and that is to say No when a friend asks me to be congenial. As there are many of my friends about the Square, and as I don't feel like saying No to any of them, you see, I think it's the wisest policy to keep away from the city."

Funny Mr. Norcross.

Mr. I. W. Norcross, Jr., who, as all are aware, is at present dumfoundering New York with one of the most remarkable blendings of music and legs and rhymes and calciums ever concocted for theatrical indigestion—all of which is known as The Merry War—was pounced upon by a reporter yesterday evening. Mr. Norcross was wiping an ounce of paste out of his eye. He had just got in after a hard day's work around town, sticking Carleton's name on the bills ahead of Dora Wiley's. He stood on one leg and then he stood on the other, and he chanted:

I'm a manager bold,
And I plan for gold.
If the truth were told,
The manager's sold.

"What means this weird chant?" asked the reporter suddenly, while the weary manager stood half on one leg and half on the other.

"There's more trouble, more trouble," he groaned; and he was just beginning his chant again—

"I'm a manager bold—"

"Come old man; confide in me," said the reporter in his mildest mood. "Let me soothe your aching brain, let me fan your fevered brow, let me aid and abet you, and, if necessary, take you out and 'beer' you!"

"Do *you* think Belle Cole is funny?" he asked so suddenly and unexpectedly that our reporter was more or less knocked out of time; but he answered:

"No; do you?"

"*Do* I? Now, I like that. Of course I don't—nobody does. Yes, somebody does—she does. But she isn't funny, I'm sure she ain't;" and he was beginning his dancing chant again—

"I'm a manager bold—"

"Calm yourself, old man. If you don't think Belle Cole is funny, is that the cause of all your misery?"

"Yes. And Artemisia, Princess of Malaspina, wife of the Prince of Massa Carrara, she wants to be funny, she's got to be funny, or there is nothing funny in the opera."

He had given the name of the character which Belle Cole had just been playing in the opera. The terrible prospect of all that character not being funny was so big with disaster that the reporter involuntarily recoiled.

"You certainly then, as a true and able manager, Mr. Norcross, must have taken steps to make her funny; not perhaps too funny, but certainly funny enough?"

"That's just the point. When I found out that Artemisia, Princess of Malaspina, wife of the Prince of Massa Carrara, wasn't funny, I took steps to make her funny."

"What steps did you take?"

"I discharged her."

This Napoleonic *coup* seemed so masterly, so direct, so paralytic, that there was hardly a word to say in counter argument. It was with a feeble and uncertain tone that the reporter ventured further.

"What then?"

"What then!" gasped Uncle Norcross, balancing himself wildly and chanting more furiously.

"I'm a manager bold—"

"*Please* tell us what then?" cried the reporter.

"What then? She didn't want to be discharged. She says, she *was* funny. Ha! ha! *She* was funny? ha! ha! She was *funny*!" And as he changed his emphasis, from "she" to was, and "was" to funny, he slid from one leg to the other, and from the other to the one, in rhythmic sway.

"But you wouldn't listen to her plea, of course?"

"Listen? I should say not. I got another Artemisa, Princess of Malaspina, wife of the Prince of Massa Carrara!"

"And is she funny?"

"Well, I'll draw you a diagram. This was my old Artemisia."

The reporter gazed in mute wonder. The manager continued his drawing.

"This is our new Artemisia:

You see there is only the difference in the inclination of one line in the drawing; but that one line makes all the difference in the world."

"If you could transfer that one line to the stage," ventured a reporter, "you might have at least one funny line in the piece!"

Uncle Norcross didn't know whether to frown or to smile. So he balanced again and continued:

"Maybe you don't think it necessary for a comic opera to be funny? I do. I like Belle Cole, she is clever; but she isn't funny. Now I don't like Jennie Reiffarth. But she is funny, whether she is clever or not."

"So you *do* think Jennie Reiffarth is funny?"

"Don't you! Come inside with me, sir!"

The performance was in progress on the stage.

"There she is! Just look at her. Ha, ha, ha! He, he, he! Ho, ho, ho!"

Sure enough, there stood the new Artemisia, charging her forces with musical vigor, and the manager was laughing till his sides ached. Artemisia looked for all the world like George Washington crossing the Delaware. But that wasn't so funny as it was characteristic. It couldn't have been that which so affected the manager's risibles. He turned suddenly upon our reporter:

"Why don't you smile? Don't you see anything funny?"

At that moment Richard Golden came on, and the reporter guffawed so violently that an elderly gentleman who sat in front of him suggested that he be put out.

"Something funny! Why, that man's legs are the funniest thing I ever saw; they open and shut like a jack-knife!"

The manager scowled. "How would you have them open and shut?" he asked. He might have continued scowling if the new Artemisia hadn't then come on. He was wreathed in smiles in a minute. Every step she took sent him into convulsions. It was really gratifying to see how happy her performance made him, and the reporter told him as much.

"Oh, yes! I like fun. I'm death on fun. I think every comic opera ought to have some fun in it."

"And is there no hope for Bell Cole?"

"Well, if she'll only content herself and wait and not try to be to funny all of a sudden, we'll give her a chance. If she'll come here every night and not get too mad because our new Artemisia is so funny; if she'll watch our new Artemisia and see where her laughs come in, and jot them down in her mind, no doubt she'll get there after a while, and I'll give her a show to be as funny as she can when she comes to play the part in Chicago."

"Oh, then, you mean to spring her on the Chicagoans, do you?"

"Oh, yes, after awhile, when she has become funny!"

"You think, then, time and a careful observance of your methods will eventually make a woman funny?"

"Why, certainly. No woman is born funny. She gets funny by degrees. And the older she gets the funnier she gets."

"But don't you think, Mr. Norcross, that fun, after all, is only a matter of opinion. Some men think one thing funny and some another. You might think me funny, or I might think you funny, while the world might think us both the saddest old dolts alive!"

"Not at all! Fun is the result of certain processes. If you punch a man in the stomach and double him up, don't that get a laugh; ergo—"

"To punch a man in the stomach is the first step necessary for a comedian," chimed in the reporter.

"Precisely," said Norcross; "you've hit it exactly. I've turned out dozens of comedians on that principle. You remember Harry Brown, who made the original hit in The Mascot? I brought him out. I taught him how to be funny. He never got a laugh till he punched Rocco in the stomach. After that everything he did went with shouts!"

"Wonderful; but surely you must also have a method of producing fun with words; pantomime such as you suggest won't go in all cases, especially with a female part, and it is, after all, the fun of Artemisia which we are now considering."

"Oh, of course, of course! Every now and then you do need a line to raise a laugh. But I've got that down to a system too. I've made out a list of funny words. I've got them in a funny book. Any one of these words is warranted to bring a laugh in from five to ten seconds."

He went for the book. It contained an alphebetical arrangement of Norcross humorisms. Some were underscored:

"Cully" and "Jumbo" were particularly prominent.

"You see, when a scene drags, all I've got to do is to go to this book and clutch a word or two, stick it into the scene and there you are! Of course some natures are so calloused they won't receive systematic humorous impressions at all. Belle Cole's for instance."

* * * * * * *

Just then word came around from the stage that Miss Jennie Reiffarth refused to go on with her part, as the audience had declined to laugh in the right places. "And she was funnier than ever to-night!" the manager cried as he turned pale. His head shook. His eyes started. He swung from one leg to the other and he chanted:

I'm a manager bold,
And I plan for gold
If the truth were told
The manager's sold!

Belle Cole was avenged!

The Actors' Fund.

Matters pertaining to the Actors' Fund are beginning to assume some shape, and will, it is hoped, soon be so arranged as to quiet all complaints of the management thereof. A meeting of the incorporators has been called for the 15th inst. at Wallack's Theatre at 12 noon, and it is hoped that every member of the profession who may be in the city at the time will make it his duty as well as pleasure to be on hand and take part in the proceedings. All are personally interested in this matter, and any who may fail to be present will lose his right to take exception to anything that may be done. No doubt all will be allowed a voice, and those who neglect the opportunity offered forfeit their right of complaint. The meeting is purely one of business that will settle for all time to come the future conduct of the Fund under the Charter. By-laws will be made which shall regulate the disbursement of the Fund in a systematic and business like manner; officers will be elected whose duty it will be to attend to the fund under the rules formulated at the meeting, and all other matters relating to the Fund will be disposed of. THE MIRROR will give a full report of the meeting, with the names of those present, and hopes that the list will be a long one.

Some discussion has been indulged in by a few malcontents as to the failure of Mrs. Hart Jackson to obtain relief from the Fund. The temporary managers established certain rules for the distribution of monies, and when they were complied with $200 was given to Mrs. Jackson. This was done by Mr. Moss, on the recommendation of Messrs. Brooks and Dickson, endorsed by Samuel Colville, William E. Sinn, J. F. Poole and John McCaull. The application was filed on Thursday, and a check payable to Mrs. Jackson was handed that lady on Friday.

There is not much red-tape about the affair when a simple rule is complied with, and we doubt if the actors themselves would want less precaution used than is now employed by the management in the giving away of money that is to be used only in cases of real need.

Letters to the Editor.

AN ENGLISHMAN'S REPLY TO BARTLEY CAMPBELL.

NEW YORK, July 4, 1882.

EDITOR NEW YORK MIRROR:

SIR:—Under the above heading there appeared in the *Herald* issue of June 26, a letter of some importance by Mr. Bartley Campbell. It is, to use *a peur pres* his own words, "an appeal for the many struggling men and women of merit" (dramatists) "who are not strong enough to fight down the craze for foreign work," which, he assumes, is prevalent here. He accuses the theatrical managers of neglecting the *native* dramatists; extols the Madison Square management, who, he says, are making money in consequence of performing pieces by American native authors; deplores the avalanche of foreign dramatic rubbish that has been forced down the throats of the long-suffering American audiences of the past season. I should be glad, with your permission, to discuss at some length Mr. Campbell's letter.

To commence with the title of his letter—"The Native Drama." I hold the very title to be a misnomer. How is it possible to disunite the English-speaking race? Surely Shakespeare, Milton, Longfellow and Washington Irving are the diamonds of the English language, and must be the pride of all who speak, read and write that language, ill or well. England is the father of America: the language is common to both countries. That a vigorous son should one day have resented the old governor's rule; told him to get out, and at last hammered the old gentleman till he did quit, is natural enough; as natural as that the irate old party should have blustered and fumed at the "boy's" impudent pluck, loving him heartily all the time for his sturdy courage, and now, proud of his splendid power, marvelous rapidity of action, quick appreciation of everything new, useful or comfortable in life, the old fellow watched with increased interest every great creation of his son's, though he does lose his breath with surprise at some of the bairn's daring "leaps in life." Also in spite of insouciance of Mr. Son, deep down in his heart there is, if I mistake not, a love and reverence for the white haired old governor who spoke his language so many centuries before he was born. The *native* in America must be English. I might pause to inquire if it mightn't be Dutch if the language was spoken here; but it isn't, so I am sure it is English.

Now the English themselves, it must be admitted, are far behind the French in their technical knowledge of play-writing. They admit this and freely borrow and learn from the French. Father England is necessarily a long way ahead of Son America in borrowing and creating this class of work. So it is natural, it is inevitable, that America should look up to England, borrow from England, introduce from England everything possible connected with dramatic art. Who deny that the son has written already some better pieces than papa? Why, the dad himself admitted it and tipped the boy a handsome cheque to encourage him. Who question for a moment that the time will come when the son, his hair turning gray, will be the head of the house, the old man bent and feeble sitting quite peacefully in the chimney corner, dying gently under the strong protecting arm of the child he loves and trusts. This may be centuries hence; but the history of the universe definitely points to the future changes of great nations, clearly indicating that when old England is dying middle-aged America will be ruling the civilized world with perhaps half an eye on Australia and the other half on Europe. Writing as an Englishman and feeling as one, I cannot too strongly deprecate domestic quarelling between England and America. America is *not* native yet, is not quite a nation yet; but is becoming one with a rapidity which is splendid as it is remarkable. Therefore Mr. Campbell, in appealing for help for the struggling American *soil*, born dramatists, is asking a pitiful kind of assistance which is not required; which I believe his brethren of the pen will almost scorn; for they are all well aware that good work must win its way, requiring assistance, consideration and help from no one; let him recommend some of the labor, study and perseverance to these strugglers that has made him what he is, and he will be really serving them; while the plea, "Please, produce my piece, I am an American," is very nearly ignoble. I can assure Mr. Campbell, speaking with an intimate personal acquaintance of many years standing with such men as Albery, Sims, Tom Taylor, Charles Reade and many others, that the first step on the dramatist's ladder in England is far harder to win than even here. Merit and ability need no bolstering, require no pleading. The manager must produce the best pieces he can get with the best cast he can find. The rejected author and unsuccessful actor must look at home and see if the neglect of their efforts was not deserved. What does Mr. Campbell think of his first piece? Did he not, when he wrote that first piece, complain bitterly of the managerial disdain it met with? Today would he not wonder at his own imprudence in sending in such a production to torture such intellectual faculties as the manager happened fortunately to be possessed of? If not, Mr. Campbell is unlike eighteen out of every twenty authors. The rock a-head for both authors and actors is managerial ignorance and inability. In England we have dozens of managers who can barely read or write. In America dollars and cheek is the common characteristic of the manager of to day; not knowledge of art. Nevertheless the pliant strength of American intellect will correct all those and many other abuses in time; and the American dramatist, asking favors from none, will certainly fight his honorable and independant course till he reaches the respectful appreciation of the whole civilized intellectual world.

Yours obediently,

ENGLISHMAN.

THE GERMANIA TROUBLE.

LOTUS CLUB, July 3, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In an article in your last issue, headed "A Very Merry War," your reporter, in quoting the lady who sings the role of Violetta, states that either that lady or myself would have to resign at the expiration of two weeks. As an answer to this terrible threat will you permit me to say that on Saturday last Mr. Norcross renewed my contract up to the period of the commencement of my engagement with Mr. Carte, for the Fall and Winter (on or about September 18), and that the advertising will continue, so far as I am concerned, as at present.

In regard to the precedence of names, will you allow me space to state that since I have sung in comic opera I have always stipulated that my name should appear at the head of the bill. When singing in grand opera with such artists as Mesdames Nilsson, Gerster, Kellogg, Trebelli, etc, etc., I could afford to accept ANY position in the announcements; but as I consider the prime-donne of comic opera of a somewhat different calibre, I am compelled, as a matter of business, to make certain stipulations as to advertising. This is really a matter which concerns only the parties to the contract; but as your article brought the subject forward, will you also kindly give me the space for this communication, and oblige

Yours truly,

W. T. CARLETON.

—The reputed improvidence of actors seems to be passing away, if indeed it ever existed to that extent which was generally believed. We hear of their purchasing fine cottages by the sea, handsome villas on the lakeside, and pleasant boxes up among the mountains. This is good news, because it means that they are destroying another ground for the covert sneers of their enemies. Now, if they will only take an interest in politics, establish the Dramatic Library and Club Room, and—but surely if these good things are accomplished we could not justly ask more.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

Oakland Garden: Fred Marsden's new comedy, Cheek, was produced during the past week, and introduced Roland Reed for the first time to a Boston audience. While there is considerable in the plot which is not new, yet the story is told in such a bright manner, and the flashes of wit are so frequent that one becomes interested and an entertainment of a most enjoyable nature is witnessed. The characters are all well drawn, and that of Dick Smythe is the most prominent, yet unlike many plays lately written, all the good points do not fall to the lot of this one part, but the other people have almost equal opportunities—all of which are taken advantage of by the excellent company engaged. Mr. Reed, as Dick Smythe, made an unmistakable hit, and proved himself to be a comedian of great ability. His make-up was most artistic, and his singing, with the amusing business introduced, was received with enthusiastic applause. The star received calls before the curtain nightly, and can feel proud of his success. Could the engagement heve been extended to two weeks he would have played to crowded houses. Should Mr. Reed visit us during the coming season he can feel sure of a hearty welcome. Lizzie Evans, as Nell, a character of the Lotta school, has a part which fits her nicely, and which she acted with much spirit. J. T. Craven, as the colored servant and the tramp, did some clever character acting, his make-up in the latter character being almost as good as a temperance lecture. The remainder of the company, including Agnes Herndon, Mrs. Pennoyer and Messrs. Bradley, Love, Coleman and Norman, deserve praise for the creditable manner in which they enacted their characters. This week Tony Pastor and his well-known company appear in a well selected programme. Extensive preparations are being made for the representation of the great Chicago fire; but a full description must be postponed until next week, when Mrs. O'Leary's cow will throw some light upon the subject.

Casino: Patience was produced during the week with the following cast: Bunthorne, N. C. Goodwin, Jr.; Grosvenor, J. S. Haworth; Col. Calverley, R. Evans; The Duke, Percy Cooper; Major Murgatroyd, R. H. Nichols; Patience, Gertrude Franklin; Lady Jane, Elma Delano; Lady Angela, Florence Bate; Lady Saphir, May Stevens. Much curiosity was evinced to see Mr. Goodwin in the character of Bunthorne, and large crowds were present every evening, attracted by his and other familiar names. Mr. Goodwin in his make-up took Oscar Wilde as his model, and looked very young and neat in his costume; but his conception of the character differed somewnat from that which we have been accustomed to see on the stage. His acting was very droll and original, and while many differ with his idea of the character, they cannot fail to be amused at his impersonation, and at the bits of new business introduced by him. Mr. Haworth has previously appeared as Grosvenor in this city, and while not seeming to take the same care with the character as before, nevertheless presents the character in a manner which is most praiseworthy. Gertrude Franklin achieved quite a success as Patience, and good work may be looked for from her in the future. The chorus was large and efficient, and the opera was placed upon the stage in a manner which reflected great credit upon the management. An interesting feature at the Casino during the past week has been the Obstacle Race; in which the contestants are forced to overcome many impediments, such as sawing wood, running over a greased plank, etc. The race will be continued another week, and new and difficult obstacles will be introduced, such as forcing the contestants to pronounce every word of Frank Drown's advertisements in the *Herald*, etc.

Boston Museum: Aladdin is drawing well-pleased audiences, and is now running very smoothly. Much new business has been introduced, and the excellent company engaged create much amusement. The concert every evening before the performance is thoroughly enjoyed and appreciated. The Babes in the Wood will shortly be produced with a strong cast.

Boston Theatre: Rehearsals are continuing daily for the production of Patience by the Miniature Ideal company, which will be presented Saturday evening. A promenade concert will be given every evening one hour before the performance, under the conductorship of Master Edouard Heindl.

Howard Athenæum: This house will be open Monday and Tuesday of this week, when the M'lle La Varnie's Female Minstrels and Specialty company will appear in a well arranged programme.

Boylston Museum: Many new faces will appear, and, together with old favorites, will present a pleasing entertainment.

Items: Youth will be produced at the Boston Theatre early next season.—Miss Agnes Herndon, who appeared as Mabel Racket the first night of Cheek, was unable to appear again during the week on account of illness. At 7 o'clock Tuesday evening, Adele Miller, of Chicago, commenced studying the character, and when she appeared on the stage was letter perfect and acted the character in a manner which won for her most favorable comment. Mr. Mortimer has engaged Miss Miller for next season.—The original name of Sam Lucas' new play was Boston by Gaslight; but Earl Marble, who was present at the reading, suggested the title, Professor of Chores, and the amendment and title were unanimously adopted.—John F. Keenan, for a number of years connected with the Boston Theatre, has been advanced to the position of advertising agent. Mr. Keenan is an enterprising young gentleman and his promotion is deserved.

CINCINNATI.

Vine Street Opera House (Charles S. Smith, manager): Despite the fact that the local thermometer during the past week has ranged from 90 to 95 in the shade, the "Goldmine" has been very comfortably filled at every performance. Hattie Adams's club-swinging act is entitled to favorable comment, as also the clever sketch of Will Mayo and Josie Devoy. Major Burke, in his lightning drill act, made a decided impression, and Louise Murio was awarded several nightly recalls. The lady, who is one of the most attractive serio-comics of the day, has been secured for another week, and among the new faces announced are the Moores, Charles and Carrie, Kittie Mills, Nimmie Kent and John Morrisey, the latter a former manager of the house and a great favorite.

Items: The third act of Fidelia, with Dora Henninges (professionally known as Mlle. Dorani), in the leading role, was effectively rendered June 29 at Music Hall.—Col. Thomas E. Snelbaker, formerly manager of the Vine Street Opera House, and at present in charge of the Theatre Comique, Washington, D. C., who has been on trial during the past week in the Criminal Court of this city charged with the killing of policeman Armstrong Chumley, was acquitted June 26, the jury finding the act committed purely in self-defense.—Nat Homer, formerly in charge of Baron Seeman's business, and prior to that manager of Emerson's and the Big Four Minstrels, has withdrawn from the show business, and is at present superintending the Brunswick in this city.—Hugh Eagan having satisfactorily adjusted matters with manager Charles S. Smith has again assumed control of the stage department of the Vine Street Opera House.—Uncle John Robinson proposes strengthening the rear wall of his theatre during the Summer season.—Manager Henry Pease of the Pease Dramatic Club was in the city on the 26th, engaged in the endeavor of selecting stage talent for an immediate invasion of Kentucky and Tennessee.—Manager James Collins of Heuck's, is in New York making arrangements for the ensuing season.—Alf. Burnett who has been on the road for several months has returned to the city and proposes an immediate reorganization of his troup.—Emerson and Clark the well-known song and dance artists were in the city on the 26th, en route to Mount Clemens at which resort they contemplate spending the Summer.—Adam Forepaugh's circus is due here latter part of the present month.—Julia Hunt is summering on her farm near Blanchester, Clinton Co. Ohio.—Charley King, the banjoist, is at present resting in the city.—Theodore Thomas' orchestra will favor our music lovers with a course of fourteen concerts, beginning August 14, with season tickets fixed at $14, entitling the holder to a reserved seat.—Some snaps for the benefit of our country cousins are being instituted to occur.—Little if any change will be made during the coming season in the list of attaches of our various resort of amusement.—Dave Clifton, whose record for courtesy and affability is second only to that of Harry Lewis in the estimation of Manager Niles, will adorn the box office of Robinson's during the forthcoming season.

SAN FRANCISCO.

June 20.

Baldwin Theatre (Gustave Frohman, lessee): The Octoroon had a good week's business, and the reopening under the present management has awakened a new interest in this beautiful theatre that cannot but continue under the present auspices. John Dillon replaced Ed Marble 19th as Salem Scudder, but failed to make anything out of the part, it being evidently out of his line. The same piece will be continued all this week, and on Monday next Ada Ward, an English actress, recently from Australia, will commence a brief engagement in one or two new plays. J. R. Grismer and Phœbe Davis will support her, assisted by the present stock company. Miss Ward comes highly recommended by the Australian press.

Haverly's California Theatre (W. A. McConnell, manager): J. K. Emmet commenced an engagement last evening in Fritz, and was well received by the large audience present.

Bush Street Theatre (Charles E. Locke, proprietor): A large and fashionable audience greeted Mitchell's Pleasure Party 19th in Gill's musical absurdity, Our Goblins. The company is only fair, and the "play" is one of those pieces of dramatic patchwork that defies criticism.

Standard Theatre (J. H. Love, business manager): Joseph Murphy is doing a fair business in Kerry Gow. His engagement lasts another week.

Grand Opera House: Closed.

Winter Garden (Stahl and Maack, proprietors): Satanella.

Tivoli Garden (Kieling Bros., proprietors): Robert Planquette's new comic opera, The Voltigeurs.

Items: The variety theatres are doing a fair business with no new attractions. Gustave Frohman said to me the other day, that public opinion drove him into opening the Baldwin Theatre. I fail to see the consistency of the remark. What public opinion had to do with his leasing the Baldwin for the life of me I cannot make out. However, as his new project is a success, public or any other opinion will not be credited with the success.—Eddy McArdle has been replaced as assistant treasurer of the Baldwin by Rufus Love, who is a brother of J. H. Love, the acting manager of Emerson's Standard Theatre.—Edwin Browne and company complain that their manager, one Rumble, skipped out for parts unknown leaving them stranded in Stockton.—The Mendelsohn Quintette Club, of Boston, returned from Australia last week, and will give two concerts here prior to their departure eastward—one to-morrow (Wednesday) evening and another on Friday evening.—Howard Russell Johnson tells me that he has finished his new comedy Intercepted, and that it will shortly be produced. Ben Teal, who has read it, pronounces it very good indeed.—It is quite likely now that the Hanlons will not play here this season as expected. Their terms were altogether too high to risk making any money out of them. Their last proposition was railroad fares out, amounting to about $3,000, and 85 per cent of the gross receipts. Besides this, I understand it would take fully $1,000 to set the stage properly for their performance.—Charles Kelly thinks the ladies will object to the new electric lights in front of the Baldwin. They seem to be a positive benefit.—The new minstrel medley overture has become so popular that the orchestra of both Baldwin and Bush play it every night between the acts.—Jay Rial's Uncle Tom company, which has been doing a big business up north, will play a week at the Baldwin Theatre, commencing July 3, under the management of Jay Rial and C. L. Andrews.—Mabel Bert took the part of Ellen in Sam'l of Posen as played by Carrie Wyatt, and acquitted herself well under the circumstances. Miss Wyatt was taken suddenly ill Friday night, but has now fully recovered. Miss Bert is a painstaking actress. She will surely make a name for herself erelong.—Joseph T. Leonard, a professional who came here in January last from New York, has applied to the Actors' Fund for relief. He is quite sick and in destitue circumstances, and anxious to get back to his family.—The manager of the California Comedy company, a snap affair recently from the East, skipped out the other day, leaving the company stranded in Sacramento. This is getting to be a common occurrence.—The benefit performance given Friday afternoon last at Haverly's California Theatre for Lodge No 3, San Francisco B. P. O. E., was poorly attended, and will scarcely net them anything.—David Belasco's testimonial Sunday evening at the same theatre was largely attended, netting the beneficiary probably $800. The Colleen Bawn was given in full, in which M. A. Kennedy made a decided hit in Miles Na Coppaleen, and George Osborne as Danny Mann was very good. An olio was given, as well as the fourth act of Camille by the M. B. Curtis company. J. R. Grismer and wife (Phœbe Davis), as well as Charley Reed and the Muldoon Picnic company, was announced to appear, but failed to do so, much to the disgust of many present, who were doubtless called out by the announcement. What was worse still, no apology was made for their nonappearance.—Hazel Kirke company No. 1, play in San Bernadino and Los Angeles this week.—Manager McConnell of the California will take J. R. Shattuck and Eddy Kilday to Brooklyn with him when he leaves in August. Shattuck is an especially good box office man.—L. M. Bayless, husband of Mary Gladstone, and proprietor and manager of the Gaiety Theatre, Sydney, N. S. W., arrived here last week from Australia. He comes in search of talent and attractions for his theatre and the antipodes generally, and will proceed East in a few days. He has engaged Add Ryman and a specially selected company to go on the July steamer, as well as Billy Emerson, the minstrel star to follow in August. He reports theatrical affairs as prosperous in the colonies.—Sam Dearin, the musical moke, arrived in town Sunday from the country, where he had been playing with a small company of his own. He accompanies Add Ryman to Australia next month.—A Variety Actors' Fund of California has been organized, with Harry Montague, president; W. H. Bray, secretary, and J. P. Bogardus (proprietor of the *Figaro*), treasurer.—A special matinee performance is announced to take place Saturday afternoon, July 1, for the benefit of the Fund, in which most of the variety people in this city will appear.—Lou Davenport will take a benefit at the Baldwin afternoon of 21st, presenting Camille.—James M. Ward will benefit at the California July 2.—Wm. Emerson left for the East 20th on business connected with his theatre, which will be closed until August after Murphy's engagement terminates. Chauncey Olcott and J. H. Love have the theatre this and next week on their own responsibility.—Callender's Georgia Minstrels will open in Portland, July 3, and will play over the entire Northwestern circuit.

June 27.

The Baldwin Theatre (Gustave Frohman, lessee): The second week of the Octoroon drew fairly well, and on the whole Mr. Frohman appears satisfied with the experiment—if such he intended it to be. Last evening Ada Ward, a London actress, but more recently from Australia, made her first appearance in America in her play of Caryswold. As a matter of interest and record I append the full cast:

Eleanor Hylton, the injured wife,...Ada Ward
Captain Fraser,.....Jos. R. Grismer
Hugh Hylton the plotter,.....Harry Colton
Admiral Burnett,.....A. D. Bradley
Dr. Warner, of Breakwell Asylum,.....John W. Jennings
Inspector,.....Geo. Osbourne
Warden of Asylum.....G. V. Stevens
Servant to Hugh.....Edgar Wilton
Mr. Martin, Solicitor,.....J. Skinner
Herbert, Eleanor's son,..Little Belle Gossman
Lillian, the Admiral's daughter,.....Phœbe Davis
Eveline, betrothed to Fraser,...Miss Murielle
Jorry, Nurse at Asylum,..Jean Clara Walters
Clara, Daughter to the Admiral..Lillie Owen
Housemaid.....Annie Burton

The play is of the dime-novel melodramatic order, and though possessing but little literary merit, contains some good dramatic situations. Miss Ward made a decidedly good impression, being called before the curtain at the end of each act, and may be said to have made an instantaneous hit. She possesses a good figure, pleasant face and evident stage culture. She will become a favorite in emotional and society plays, and if retained as leading lady will become popular with theatre goers. Jay Rial's Uncle Tom's Cabin company have the theatre week of 3d. Mr. Frohman announces Arrah-na-Pogue 10th. Of his future permanent movements he is still in doubt, and his lease governed by circumstances.

Haverly's California Theatre (W. A. McConnell, manager): Joseph K. Emmet does not prove a great magnet out here, and only drew fair houses last week. Fritz in Ireland is about as bad a play as I have ever witnessed, which after seeing Alvin Joslin, is saying a great deal. Emmet is to be censured for uttering vulgar gags that he does. The press generally have spoken of this. Emmet remains this and next week, followed Sunday 19th by Haverly's Consolidated Mastodon Minstrels.

Emerson's Standard Theatre (William Emerson, manager): Joseph Murphy's engagement came to a close Sunday night. On the whole it was quite successful, the last nights of Kerry Gow drawing largely. Mitchell's Pleasure Party in Our Goblins, were transferred to this house last night from the Bush, on account of Manager Locke's financial failure, and drew a good house.

Bush Street Theatre: closed.

Grand Opera House: closed.

Winter Garden (Stahl and Maack, proprietors): Satanella still continues the attraction and is drawing well. Ethel Lynton is just as popular as ever, and in the title role has undoubtedly made a great creation. The Mountain Sylph, a spectacular opera, is underlined for production 3d.

Tivoli Garden (Kieling Bros., proprietors): The Valtigeurs, a comic opera by Robert Planquette, author of The Chimes of Normandy, is the attraction here and has been fairly successful.

Adelphi Theatre (Ned Buckley manager); Holmes Grover, Jr., and May Delorme are the stars here. They produce their sensational play I. O. U. this week. Business fair.

Items: The Mendelssohn Quintette Club, of Boston, gave two concerts last week—Wednesday and Friday—at Platt's Hall, that were well attended. They were assisted by Cora Miller, a vocalist of much promise, who made a good impression.—Manager Gus Frohman the other day unearthed a thieving scheme that has probably been in vogue for years. Suspecting that not all of the Madison Square printing had been posted and "programmed" as contracted with the city bill poster, he set about to satisfy himself of his suspicions. After some little work he found an immense quantity of printing in the cellar of a junk shop. Upon investigation it was traced to a bill-poster in the employ of the city bill poster, showing that many companies have been defrauded in the amount of paper put out. The man was of course instantly discharged, the city bill poster making good all shortages.—Lou Davenport's benefit, at the Baldwin Theatre, last Tuesday afternoon, drew a very fine attendance. Camille was the attraction. The beneficiary acquitted herself better than was expected in the title role. Miss Davenport says that she will go to Australia on the next steamer to join W. E. Sheridan. I doubt it, however.—Owen Dale, a promising young character actor, has received an offer from Charles L. Davis to join his Alvin Joslin company next season, as acting manager. He is considering the proposition; but would prefer to go with a company of better repute than the Alvin Joslin combination.—Logan Paul and several other professionals, contemplate playing the Octoroon over in Oakland on the 4th.—J. M. Ward will present Arrah-na-Pogue, with an olio, for his benefit next Sunday evening at Haverly's California Theatre.—Charles H. Keeshin, in advance of the Mastodon Minstrels, arrived in town yesterday.—The Madison Square Theatre company, through Gustave Frohman, have commenced suit in the United States Court against Miss Nellie Boyd for playing a pirated version of Hazel Kirke on this coast. The Nellie Boyd has been one of the most successful companies that have played on this coast. Being thoroughly equipped with plenty of elegant printing, augmented by a full brass band and orchestra, and playing "all the latest successes," it is no wonder that people in the country towns would turn out *en masse* to see Miss Nellie Boyd, "the most versatile artiste traveling," as the bills announced her.—The Hazel Kirke company did a very large business in San Bernadino and Los Angelos last week.—Louis Morgenstern, who has occupied several responsible theatrical positions in this city, has been appointed Secretary of the Baldwin Theatre, under the Frohman management. "Louie" is very popular and deservedly so.—Manager William Emerson did not go east as expected, but he deputized Charlie Reed to go in his stead and secure some good minstrel talent to open at the Standard Theatre in August.—Add Ryman and L. M. Bayliss, the Austrian manager, departed together last week for the East to secure attractions for the Antipodes.—H. D. Van Wyck, manager of the Academy of Music, Norfolk, Va., is in town.—The matinee benefit of the Variety Actors' Fund, at the Grand Opera House next Saturday afternoon, promises to be quite an affair.—The financial collapse of Manager Charles E. Locke, of the Bush Street Theatre on Saturday was not totally unexpected. The only wonder is that he has held out so long as he has. His liabilities aggregate $30,000. The poorly-paid employes come in for a heavy blow. The Bush Street Theatre was attached Saturday by the Anglo Californian Bank, to whom Locke is indebted some $13,000. Mr. Locke is at present in Portland, Ore., and it is not known whether he will resume the lesseeship of the theatre or not. If he does the probability is that Charles L. Andrews (late of Haverly's California Theatre) will be the manager, he having lately entered into an arrangement with Locke to play companies over the Oregon circuit. Mr. Emerson is anxious to take the theatre, but Locke will probably compromise with his creditors and resume.—M. A. Kennedy, the well known comedian, received an offer Saturday from Aldrich and Parsloe to take G. D. Chaplin's place in My Partner company next season, playing Major Britt. He has accepted it. Before his departure for the East he will receive a farewell testimonial benefit at one of the leading theatres, presenting the new and very successful comedy-satire Senator Silverbags, for the first time in this city.—A. F. Bailey left to-day for Oregon to join the Nellie Boyd company, going out in advance on their Pacific Coast tour.—James H. Love had been partially secured by Manager Frohman for next season, and Mr. Emerson, learning of the fact, immediately raised Love's salary and induced him to remain with him as business manager of the Standard.—By the closing of the Bush Street Theatre all of the theatres are selling seats at "popular prices," for the first time here. It will be a hard matter to raise them again.—A Hazel Kirke company No. 6 is forming, with Mrs. M. F. Bates in the title role, supported by local people. Samuel Mott will go in advance, and the company will probably play on the coast in the smaller towns.—Joe Polk and wife and Signor Majeroni are in town. They leave for Australia Saturday.

ST. LOUIS.

Uhrig's Cave (Collins and Short, managers): Manola was repeated during this week; Blanche Chapman, however, taking the place of Marie Bordell, and doing finely. Patience will be revived 3d. The Musketeers and Merry War are in preparation.

Pickwick Theatre (E. E. Rice, manager): An exquisite performance of Fra Diavolo has been given by the Hess Acme company all the week. Miss St. Quinten, as Zerlina; Alfred Wilkie, as Fra Diavolo; Mark Smith, as Lord Allcash; George Appleby, as Lorenzo; Arthur Tams as Giacomo, and Rose Leighton as Lady Allcash were very fine. Henry Peakes' Beppo was one of the most remarkable pieces of character acting ever seen on the lyric stage, the change in the last act from the comic to the pathetic being grandly artistic and proving powers within the grasp of but few artists. The Bohemian Girl is announced for July 3.

Items: The concerts by Maddern's military band before the performances at the Pickwick, are most enjoyable adjuncts of the performance.—C. D. Hess has been elected a member of St. Louis Lodge of Elks.—The discontinuance of the Sunday performances at the Pickwick was owing to the action of the owner of the property, Mr. John J. Jennings, who has always been opposed to Sunday performances, but in making out the lease to the present occupant the subject was overlooked. Mr. Jennings now makes a corresponding reduction in the rent and is a literal martyr to principle.—Manager Charles A. Spalding has been in town the past few days looking after the progress of the Olympic. He will remain here but a day or two and return east, as he is no lover of St. Louis Summers.—Manager John W. Norton, of the Grand Opera House, has gone to New York, and will remain there until the close of August.—Emma Stockman (Mrs. John W. Morton), will appear in the leading lady role in the Black Flag during its run at the Union Square Theatre, New York.—Manager W. C. Mitchell was in this city during the week. He will have several companies on the road next season.—The People's Theatre will be the first to re-open, beginning the season of 1882-3 about August 20th, with a good variety company.

BROOKLYN.

Hyde and Behman's Theatre (E. D. Gooding, manager): Closed for the season on Saturday last. The season is a little in advance of any of its predecessors on its financial returns. On Saturday evening next Manager Gooding will receive a benefit at the hands of his many friends. An excellent programme has been prepared, nearly one hundred people have volunteered for the occasion, and no doubt the performance will be one long to be remembered by the patrons of the house.

CHICAGO.

The "Four C.'s" (Hayden and Davis, managers) produced Patience, and, as claimed by THE MIRROR, succeeded in a very creditable manner—not only pleasing the public, but the almost unanimous verdict of the press is favorable. This could hardly be otherwise, when, as claimed last week, the singing part of the performance was executed by thoroughly well schooled artists, whatever their acting abilities were. The audiences have been large and appreciative. Patience continues next week, 2d.

At Hamlin's, Odette has been played to fine Summer business. The engagement continues two weeks longer.

At Hooley's, An American King has been favorably received. Mr. O'Neill, in the leading part, is very commendable. The story of the play is that of a miner (O'Neill) who "strikes it rich," becomes a millionaire, goes to New York and is surrounded by all kinds of leeches, particularly the journalistic species. The leeches lead the American King a terrible dance through the proprietorship of a newspaper, a walk through Wall street, and a political campaign, with his sweetheart that is, and the one that is to be, tugging at his coat tails. They have a horrible time, and nobody comes out winner except the King, so that one wonders if the other two kings and a pair are not concealed somewhere in O'Neill's breast-pocket, and that he should be compelled to show his whole hand. Mr. O'Neill is well supported by John Mackay. Mr. Robinson does a small part exceedingly well; but this actor does all things he undertakes creditably.

At McVicker's the Hanlons are drawing fair audiences.

Items: Minnie Maddern is to appear at Hooley's soon in The Wild Wave.—Hotel accomdations for all newspaperdom coming to see Mather's *debut* have been increased.—The Philadelphia Choir people had a hard time begging their way home from here; much reviling is heaped on the head of Tom Hall, who deserted the ship early in the action and left the crew stranded on a foreign shore.—Miss Bertha Feiback, the German soubette who has an engagement to play in English, has determined to try light opera, and is studying Germaine in Chimes of Normandy.—Charles A. Gardner goes on the road with a German dialect play, Karl. John W. Dunne, in the new role of manager, heads the procession.—Maginley in the new character of A Square Man at McVicker's, 10th. J. M. Hill squares everything on the outside for Maginley.—House to Let company failed at Lincoln, Ill.; bad management said to be the cause.—It is said that a comic opera, Coquettina, or the Missing Link, by W. C. E. Seebroeck and W. H. Edwards, of this city, will be produced by the Ideals.—Frank Aiken's company failed in Iowa and he has returned to this city.—Amy Gordon, as Bettina, at Baum's Pavilion for the week (1st); the company goes to Milwaukee 14th.—At the Pavilion, Wolfsohn, manager, has engaged Hungarian Orchestra.—Rentz-Santley burlesque company follow Muldoon Athletes and Novelty combination.—Fred Engelhardt's Mighty Museum of Vast Marine Monsters was opened 1st, and attracted a crowded house.—Theodore Thomas begins his Summer concerts 3d.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Closed this week except to amateur performances. Manager Cragg has just returned from Denver, where he has been to perfect the Denver-Leadville circuit. Better attractions are being booked for next season than at any time since the opening of the house. The putting in of entire new scenery is in contemplation, and will probably be put into execution before many weeks.

Globe Theatre (Mike Goldsmith, manager): Frank Lavarnie closed his four week's engagement June 25, appearing during the last week in Nick of the Woods, and his new drama, The James Boys. Jule Kent, one of the first showmen that visited Colorado, opens in the sensational drama of Wild Bill 26th, having abandoned the circus business for the stage.

Items: The former Globe Theatre is being refitted and finishing touches put to the stage. The house is small, but cozy and pretty. It is the property of the proprietor of the large theatre that bears the same name, and when opened will be under some new name.—Frank Lavarnie goes to Pueblo June 26 for a four weeks' engagement.—O. H. Stein, one of the best known newspaper writers in the State, has taken the stage management of the Tivoli at Pueblo. Mr. S. is not only a brilliant writer, but an artist and something of a musician.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Theatre Comique Summer Garden offers a large array of talent this week. A variety of specialty acts followed by Harvey Collins in A Devil of a Scrape. The Monumental Quartette are at Abner's Garden, and a good programme is promised at Driver's.

I am pleased to see the name of Blanche Thompsen in the Madison Square list in last week's MIRROR. The young lady is very pleasing and painstaking. Her Helen in The Hunchback is the best I ever saw—natural, bright and gay, with not a touch of rudeness.

ILLINOIS.

BLOOMINGTON.

Opera House, (Tillotson and Fell, managers): Tony Denier's Humpty Dumpty troupe was on the boards June 26 to a packed house. Billy Arlington, assisted by May Thorn, elocutionist, John Skelton, cornetist, and home talent will give a concert on the 4th.

Dunley Hall, (Tillotson and Fell, managers): Nothing since my last latter.

JOLIET.

Opera House (E. S. Barney, manager): Closed for the last two weeks. Tony Denier's Humpty Dumpty closed season here June 27 to enormous business. During the last act Tony presented each of his company with an elegant badge, or as they are called, unset medallion. On each of them is engraved: "Tony Denier's Pantomime Troupe, Season, 81 82," while in the centre of each is a beautifully designed monogram of the letters T. D. The one presented to the Miaco was much the finest. Felix St. Vincent, supported by the Whitely and Selleck company, are billed for 4th. Florence Herbert, who was booked for that date, had her engagement cancelled on account of illness.

ROCKFORD.

New Opera House (J. P. Norman, manager): Litta Concert company gave a very fine concert to fair house June 22. A. O. Miller and company in Muzzle 1st, 3d and 4th.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A, Dickson, proprietors): Minnie Maddern began her engagement June 30 to a fair business. She won the hearts of her audience from the first, and was warmly received. Packed houses will rule the coming week.

English's Opera House (Will E. English, proprietor): Messrs. Fanning and Wheeler have leased this house for ten days, and have engaged a strong specialty company for the Encampment attractions, consisting of Eugenia, Pell and Lewis, Lillie Ellis, Four Emeralds. Allie Smith, the Johnsons, Nellie Parker, Bernard McCreedie and Nimmie Kent, all under the name of Castle's Celebrities. Next week Muldoon's Wrestlers will be added. Business has been moderate for the opening, with good indications for next week.

Park Theatre (J. B. and G. A. Dickson, proprieters): Frank Mayo, supported by Laura Clancy, opened a ten nights' engagement June 30, in Davy Crockett. The entire support is good, and if the present fine weather holds the receipts will be entirely satisfactory.

Zoo Theatre (Gilmore and Whallen, proprietors): Fairly good houses have ruled for the past week, in spite of the hot weather. For the week of the 1st comes Major Burk, Mason and Titus, Alice Gillmore, Lamertine Brothers, Mary Milton, Mons. Bushnell, Kitty Thomas, Les Encroyables, Frank Lawton, Dolly Dimple, Charles Mason, and Prof. Lawrence's living statuary re-engaged.

The Encampment: Almost all the companies to take part in the prize drills are here and are in camp at the Exposition grounds. About forty companies have arrived, with ten or a dozen yet to come. The artillery drill came off 1st with a large crowd in attendance. Interest centres in the "free for all" infantry drill, which will take place 4th; first prize, $1,500; second prize, $1,000. Twenty two companies have entered for this drill. Betting is about even between the Porter Rifles, Quapaw Guards, Chickasaw Guards. and Crescent Rifles; but it is by no means sure that either of these will take the prize. The most perfect arrangements have been made for the accommodation of all the visitors. The city is gay with bunting, almost every house being decorated.

Items: Minnie Maddern has been formally adopted as Daughter of the Regiment by the Louisiana Rifles, now in camp here. The company attended the Friday night performance in a body and presented to Miss Maddern two beautiful floral tributes. — Al. Lipman, who plays leading business in the Minnie Maddern company, is an old Indianapolis boy. He was warmly welcomed by his friends here, who are delighted with the high rank he has taken in his profession.—Nimmie Kent is the favorite at English's this week.—Business has not been entirely satisfactory at any of the theatres so far; but as none of the important contests come off before next week, it was not expected that many visitors would be here before. My next letter will doubtless announce crowded houses and happy managers.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Frank Mayo presented Davy Crockett and Streets of New York June 24 and matinee to fair business. On account of the hot weather Mr. Mayo did not draw as large an audience as usual.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): Business has been fair the past week.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Muldoon Athletic and Specialty company concluded their engagement June 24, which was about the weakest of the season. The season is now closed and the house will undergo many improvements, and will open season of '82 and '83 about August 20. J. K. Emmet is booked for first attraction.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): The Park Opera company, consisting of Messrs. Ed. Chapman, Vincent Aubrin, W. H. Neuborough, S. P. Norman, W. H. Daily, Charles Williams, Misses Lisette Ellain, E. Chapman, A. Monroe, Mary Fraser, Isabel Maslin and selected chorus, and Alex. Spencer, conductor, presented Patience, Pirates of Penzance and Mascotte the week of June 26, to fair business. This company will play the remainder of the Summer at the Baltimore Academy of Music. Manager Ford was here this week with the company.

MASSACHUSETTS.

FALL RIVER.

Forest Hill Gardens (Thomas Lawton, treasurer): These grounds were opened last season, but owing to poor management and high prices were a failure. They open 1st. The theatre will be run with a variety show, and Sundays a sacred concert will be given. George Millbank, late of Forest Gardens, Boston, will be director of amusements.

Items: Barnum's receipts June 28 were about $9,000. One of his riders, named Morgan, was thrown from his horse at the evening performance, but was not seriously hurt.—William Armstrong, ticket seller at the Academy, will officiate in the same capacity at Rocky Point this season.—Matt Green, of this city, with B., W., P. and W.'s Minstrels the past season, has gone to England with Hague's troupe.—Creditors of C. H. Smith in this city were preparing to place attachments on his receipts, but Portland parties got ahead as reported in last week's MIRROR.—MIRROR correspondents attending Barnum's Circus should call for Chief Usher B. Y. Blackwood, who will assist them to seats reserved for the press and show them every courtesy.

HOLYOKE.

A number of professional people are spending the Summer in Holyoke and its vicinity. Flora Lucas, a member of Frank Mayo's company the past season, divides her time between Holyoke and Chicopee. Ida Shapleigh has decided to remain in Holyoke and Springfield for the next year. This lady has had a number of very flattering offers from managers of opera companies, but she has declined them all and will spend the next year in rest and study. She has just finished singing in a series of concerts in Berkshire County. Mlle. Rhea's manager, A. B. Chase, is spending the Summer in Holyoke. Kit Clarke is also spending a part of his vacation here. Nothing at opera house past week.

LYNN.

Music Hall: Mrs. H. M. Carter and J. C. Bartlett, supported by local talent, appeared in Pinafore June 28 and 29. Maffitt and Bartholomew will present Fleck and Flock at the children's entertainment 4th at Music Hall.

Item: Barnum's advertising corps were here June 28.

MICHIGAN.

ADRIAN.

Dean's Opera House (A. J. Dean, manager): Sullivan's Blondes, June 19 and 20.

Items: Joseph Whiting and wife are in the city. Mr. Whiting will open in San Francisco, Cal., with the Banker's Daughter in September.—Col. Wood is making arrangements to start a museum in Chicago.

ANN ARBOR.

Hill's Opera House (A. J. Sawyer, manager): Booked: 25th, Sullivan's Irish Blondes.

Items: Since my last letter a change in the management of Hill's Opera House has occurred. The business is now conducted by Mr. A. J. Sawyer.—No improvements in the Opera House this season.

FLINT.

Opera House (H. A. Thayer, manager): Robert McWade, June 28, in Rip Van Winkle, to fair business. Nothing booked at date.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Rentz Santley company June 27 to fair business. Performance poor. Booked: Robert McWade.

Items: J. J. Levy, agent for Whitney and Tillotson, is in town making arrangements for the Grand Prize Drill to be held here 4th.

KALAMAZOO.

Academy of Music (John V. Redpath manager): Rentz-Santley combination June 26; fair business. Several people billed did not appear, nevertheless the performance was a good one. Lee and Rix Celebrated Case company will give a special performance 4th

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Deakin's Lillipution company, three performances, June 23 and 24. The matinee was well attended, but owing to the extreme sultry weather the two evening performances drew very light houses. Bookings: Grau's Opera company 3d, week.

Item: Conley's Varieties, closed for the season.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Preddey, manager): Haverly's Mastodon Minstrels booked for 5th. Emmet booked for 7th.

Items: The Opera House is now provided with water pipes, hydrant and hose, so that a fire can be extinguished in an instant. Other improvements in the Opera House will be made at an early day. A circular showing reduction of rates will soon be issued.—Quite a number of companies have skipped Carson lately, giving as a reason the depressed times in Virginia City. Carson is good for one night.

Arena: John Robinson's Circus is billed for 21st.

VIRGINIA CITY.

Piper's Opera House (John Piper manager and proprietor): Hard times have kept companies away from here so long that a show of any kind would be welcome. Doubly welcome then is the news that we have booked Haverly's Mastodon Minstrels for the G. F. (glorious Fourth). J. K. Emmet 16th. Nothing further booked at present, although good troupes generally do well here.

NEW YORK.

ALBANY.

Levantine's Theatre (F. F. Levantine, manager): The re-engagement of The Four Shamrocks for week of June 26 drew moderately well, and their specialty The 'Longshoreman's Strike, was well received. For week 3d came The Four Diamonds and usual variety people.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Tony Pastor's company 1st to large house.

BUFFALO.

St. James Hall (Carmichael and Grimard, lessees): The nearest approach to amusements here was Michael Davitt's lecture, June 28, when he crowded the house. The hall will be open for two performances 4th. Under the Gaslight, when it goes into the repair shop, and all our places of amusement will be closed.

ELMIRA.

Opera House (W. E. Bardwell, manager): Tony Pastor 20th to fair business.

Item: John H. Nicholson, the Phadrig of The Maid of Arran, is spending his vacation in Elmira.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The season closed June 12, with Tony Pastor's company to crowded house. During the Summer months the scenery and interior decorations will be finished, and when completed, Jamestown can boast of the finest amusement hall in Western New York. Manager Allen is now in the metropolis, where he will engage attractions for the coming season.

OGDENSBURG.

Opera House (George L. Ryon, manager): Our Pleasure Party was greeted with a large audience on the 27th when Our Boys was presented with the following cast:

Sir Geoffery Champneys	Thos Chapman
Talbot Champneys	E. Hammond
Perkin Middlewick	F. Willis
Charles Middlewick	R Murray
Poddles	G. Farrow
Mary Melrose	Pauline Markham
Violet Melrose	Eva Glenn Baker
Clarissa Champneys	Mrs C. H. Thompson
Belinda	Alice Newton

The piece was excellently given, and all seemed to play with much more vim and confidence. An universal verdict of approval has been rendered in favor of the company, and the season here and elsewhere will prove a successful one. The company will not appear again until 11th, in a double comedy bill. Swedish Lady Vocal Quartette June 28 to good house.

ROCHESTER.

Dramatic and musical matters at a standstill during the past week. For this week we are to have: At the Corinthian Academy of Music, Smith's Double Uncle Tom Cabin, 3d and 4th, and at the Grand Professor Goldberg, magician, 4th.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): Smith's double Uncle Tom June 24, two performances, to fair houses.

Items: Elsa Van Blumen and bycicle against trotting and running horses, attracted a fair crowd to Fountain Park June 27.—Prof. Abt, in advance of Forepaugh, entertained a large crowd on the street with his stereopticon 27th.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): Closed.

Academy (John A. Ellsler, manager): Treasurer Shannon's benefit was but fairly attended June 26. Professor Hartz opened the entertainment with a few simple illusions. One fault of the Professor's is that he doesn't speak loud enough. Persons ten feet from the stage have difficulty in understanding him. Everjoie, said to be a new comedy by J. B. Wilson, dramatic editor of the Cleveland *Leader*, was presented by several summering professionals, assisted by a portion of the Kittie Rhoades Combination. It is doubtful if a first-class company could make much out af Everjoie. It is merely a string of incidents with no really strong situations. Mr. Wilson is an admirer of Boucicault, and has been making a study of Dion's works for nearly a year. Hence the production of Everjoie. The piece cannot be fairly criticised from the hackneyed portrayal of the mixed company. Fannie Marsh, an elderly lady, who essayed juvenile parts, was entirely out of her element. Mr. J. B. Curran put all the life into it he could. Mrs. Estelle Potter and Charles Collins did good work. The piece would have fared better had Kittie Rhoades sustained the leading part, as originally intended; but owing to the distance from rehearsals she had to decline. The bouquet nuisance prevailed, Miss Marsh receiving several (from a doting husband) at inopportune moments, when least deserved. It seems to be Mr. Wilson's ambition to produce a successful American comedy. He must try again.—Nick of the Woods will close the season at the Academy.

Items: L. G. Hanna left 1st for Hone's Point for several day's fishing.—It is hardly decided what the opera house will open with, as several attractions are negotiating. Not a Humpty Dumpty troupe, I'm assured. Opens later, September 13, as there will be no fair here. In August the house undergoes a complete renovation, the floors being newly carpeted, even to the dressing rooms, a new stage put in and a new drop curtain painted. New scenery added during the season. — W. R. Ward, manager Kittie Rhoades, presents a very dizzy card.—Very few of the newspaper boys paid their way to the late benefits.—Jesse Hatcher's benefit was a successful affair June 27.

COLUMBUS.

George A. Backus has gone to Coburg, Canada, to spend the Summer. James Cavanagh, the young man that made Mr. Stevenson, the treasurer of Comstock's, hold up his hands, February 11, while he grabbed all the money that was within reach, was sentenced to nine years' hard labor in the penetentiary June 24. Barry and Fay played to over $900 that night; but Cavanagh only grabbed $90. Forepaugh's Circus is heavily billed for July 17.

DAYTON.

Music Hall (Larry H. Reist, manager:) This theatre is closed for the season and will undergo thorough repairs, prominent among which will be the addition of an entire set of new scenery, it is also intended to add a number of ladies and gentlemen's retiring rooms, and to place the house in thorough repair. The past season has been the best financially, the house has ever enjoyed. Manager Reist informs me he has the best bookings he has ever had, and proposes to make the coming season superior to any previous ones. He also has the management of Gebhart's Opera House.

Memorial Hall, Soldiers' Home (Holmes and Barton, managers). All that Glitters is Not Gold, and Engaged, were presented this week, and performances were greeted with large audiences. Pygmalion and Galetia and A Thousand a Year, will be produced 1st, and from the sale of seats I can but predict a crowded house. The occasion will be remembered by the handsome souvenier programmes presented to the manager with compliments from one of the city business firms.

Arena, Forepaugh's Circus, 14th.

Items: The Big Six Band of Springfield, Ohio, which took second prize at the Findlay tournament, gave a concert at the Rink 1st.—Max Fehrman has left for New York city.—Manager Reist is booking some of the best attractions for next season.—The programme of the 24th, contained the biography of Raymond Holmes.—C. H. Abraham, the popular song writer of Cincinnati was in the city last week.

PENNSYLVANIA.

CORRY.

Nothing of theatrical importance. Myers and Shorbs' United States Circus and Menagerie comes 12th.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): John Thompson in Around the World June 29, to wretched business, owing to Barnum being here two days before.

PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): Haverly's Comic Opera company last week in Mascotte played to large houses and gave excellent satisfaction. Henry Dixey is *the* Prince of all the Lorenzos, and his unique personation of the character was immense. This week, the return of the New York Ideals, giving a variety of operas during their week's stay.

Park Garden (Hopkins and Morrow, managers): Opens this week with the Roman Students, Carl Curti, Luigi del 'Oro, the Four Shamrocks and other talent.

VIRGINIA.

NORFOLK.

A brief resume of the history of the Norfolk stage may be of interest to MIRROR readers—especially old actors. This history dates back to 1811, although the first regular theatre was not opened until 1827. This was the Norfolk Lyceum, managed by William Maxewell. In 1839 this building was purchased by the Odd Fellows Association, the present owners of the Opera House, who greatly improved it. The Avon Street Theatre, which occupied the present site of the jail, was built in 1839, and was destroyed by fire in 1850. The corner stone of the Opera House was laid in 1854, but owing to the yellow fever in '55, work was suspended, which delayed its opening until the latter part of '56. This house has been permanently closed as a theatre, and is now used as a concert hall. This was necessitated by the opening of the present Academy of Music. On the evening of the 20th of September, 1880, Van Wyck's Academy of Music was formally opened and dedicated, when Carrie Walker, a talented young lady of Tennessee, delivered a poetic address suitable to the occasion. This was followed by Fun on the Pacific, under the management of John T. Ford. The house was crowded on the occasion. A description of the Academy will appear in the next issue of THE MIRROR.

RICHMOND.

Comique (W. W. Putnam, manager): Fanny Prestige closed 1st and went to Norfolk. Condon and Carey and May Lewis opened 3d; business fair.

WISCONSIN.

MILWAUKEE.

Academy of Music: Charlotte Thompson June 24 and 25 to good business. Rentz Santley company 30th, 1st and 2d to ditto. Hyers' Sisters coming 3d, 4th, 8th and 9th.

Items: Opera House closed. Theodore Thomas' Concert June 19 to July 1 at Exposition Building have been well attended.

CANADA.

TORONTO.

Royal Opera House (J. C. Conner, manager): The Shaugaun was presented at this house for the week of June 26 by the American Comedy company to good business, considering the warm weather. Company good. Nothing billed for week of 3d.

Grand Opera House (O. B. Sheppard, manager): Saturday, 1st, Dominion Day, two performances will be given by G. H. Spaulding's company in the Colleen Bawn. Nothing booked.

Horticultural Gardens: The Kellogg-Brignoli company gave one of their popular concerts June 26 to a large audience.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: San Francisco, Cal., August 7, six weeks.

C. H. SMITH'S DOUBLE UNCLE TOM COMB.: Boston, Mass., 19, two weeks.

CHICAGO CHURCH CHOIR OPERA Co.: Chicago, Ill., three weeks.

CORINNE MERRIEMAKERS: Boston, July 17, one week, closing season.

DEAKIN'S LILIPUTIAN OPERA Co.: Bismarck, Dakota, 6, 7; Valley City, 8; Fargo, 10; Detroit, Minn., 11; Wadena, 12; Brainard, 13; Duluth, 14, 15; Minneapolis, 17, 18; Snakopee, 19; Le Sueur, 20; St. Peter, 21; Mankato, 22; Anston, 24; Albertea, 25; Winnebago, 26; Jackson, 27; Sioux Falls, Dakota, 27, 28.

FRANK MAYO: Indianapolis, to July 8, and close season.

FIFTH AVENUE DRAMATIC Co.: St. Johns, N. B., 3, week.

FORD'S COMIC OPERA Co.: St. Louis, Mo., 3, six weeks.

GEORGE HOLLAND COMEDY Co.: Malone, 6, Ogdensburg, 7, 8.

GRAU'S OPERA CO.: St. Paul, 3, week.

HENDERSON'S PATIENCE Co.: Springfield, Mass., 3, week; Providence, R. I., 10, week; Boston, Mass., 17, week; Lowell, 24, week.

HYER SISTERS: Milwaukee, 3, week.

J. K. EMMET: San Francisco, Cal., 3, week.

JAMES O'NEILL: Chicago, Ill., 8, 9.

M. B. CURTIS' SAM'L OF POSEN: Denver, Col., 3, week.

MINNIE MADDERN: Indianapolis, Ind., July 3, week.

MAHN'S COMIC OPERA Co.: Springfield, Ill., 3, week.

N. Y. IDEAL OPERA Co.: Providence, R. I., 3, week; Boston, Mass., 10, week; Lowell, 17, week; Providence, R. I., 24, for season.

PASSING REGIMENT COMB.: Chicago, Ill., 3 two weeks.

ROBERT MCWADE (Rip Van Winkle): Grand Haven, 5; Bay City, 6; East Saginaw, 7; Big Rapids, 8.

RENTZ SANTLEY COMB.: Chicago, 3, week, closing season.

TONY PASTOR'S COMPANY: Boston, 3, week.

TENNESSEE JUBILEE SINGERS: Seneca Falls, N. Y., 6; Auburn, 7.

W. H. LYTELL'S YOUTH Co.: Halifax, 3, N. S., week.

WILLIE EDOUIN Co.: Boston, Mass., 3, week.

CIRCUSES.

ADAM FOREPAUGH'S: Bucyrus, Ohio, 6; Lima, 7; Fort Wayne, Ind., 8; Muncie, 10; Bellefontaine, O., 11; Marion, 12; Delaware, 13; Dayton, 14; Springfield, 15.

P. T. BARNUM'S: Lawrence, Mass., 6; Lowell, 7; Haverhill, 8; Portland, Me., 10; Lewiston, 11; Bath, 12; Augusta, 13; Waterville, 14; Bangor, 15; Saco, 17; Dover, N. H., 18; Portsmouth, 19; Newburyport, Mass., 20; Salem, 21; Lynn, 22; Fitchburg, 24.

COLE'S: Savannah, 25.

COUP'S: Hannibal, Mo., 6; Moberly, 7; Boonville, 8; Atchison, Kansas, 10; Pleasant Hill, 11; Sedalia, 12; Lexington, 13; Clinton, 14; Parsons, 15; Gainesville, Texas, 17; Denton, 18; Danville, 19.

MYERS AND SHORBS': Meadville, Pa., 13.

SELLS BROTHERS': Leavenworth, 12.

VAN AMBURGH'S CIRCUS AND MENAGERIE: Bolivar, N. Y., 7; Smithport, Pa. 10; Cowdersport, 11.

The World of Society.

THE MORTON RECEPTION.

A lady who attended the recent reception given by Minister Morton and wife, in Paris, at their large residence in the Place des Etats Unis, says there was a groom in livery at the door to point out the cloak-room, while for the lady guests waiting maids were in attendance. The staircase was filled with flowers. Mr. Morton received in an outer saloon, and presented the guests to his wife. Among other things, she wore a fine diamond necklace, and a bandeau in the hair to match. A few of the guests present were the Cabinet Ministers, MM. Cochery and Tiraud, M. Henri Martin, Essad Pacha, the Turkish Ambassador; Prince Hohenlohe, the German Ambassador; Hon. Wm. Barrington; the Secretaries of the British Embassy, Hon. W. E. Dayton, Senator de Lafayette, and many other people of note. Five rooms were thrown open at the Embassy for the guests; an orchestra played charming music, and the bouffet was elegantly decorated with all the Paris markets could afford

HOP AT THE PAVILION.

An opening hop was recently given at the Pavilion Hotel, once the country-seat of August Belmont, New Brighton, S. I. This much-mismanaged house has changed hands and is no longer exclusively a house for Hebrews. Many people known in the social circles of this city and Staten Island were present, including Mr. Conkling, U. S. Attorney, and son of Colonel F. A. Conkling; Messrs. Kissell, Ingersoll and Fraser, Mrs. Col. C. A. H. Bartlett, Miss West, Miss Waldo, Mrs. and Miss Pierce, Mrs. Allen, Miss Vredenburgh, Countess Olga Catalona de Williamov, of St. Petersburg; G. de Williamov, her brother, the First Secretary of the Russian Legation at Washington, and in the absence of the Russian Minister the Charge d'Affaires; the Russian Minister, Mrs. Struve and family, the son of the Japanese Minister, a tiny Japanese mandarin, who is under Mrs. Struve's care; Mrs. and Miss Pierce, of the Windsor Hotel, New York; Mr. and Mrs. Allen and Mr. and Mrs. Shack, the gentlemen being Wall street brokers; Mr. and Mrs. F. S. Beard, Mrs. Beard being a grand-daughter of ex-Mayor Lawrence, and a grand-niece of Captain James Lawrence, whose last words, "Don't give up the ship," are historical; Mr. and Mrs. H. H. Hogins, of the Mansion House, Brooklyn, whose yacht lies off the hotel; Mr. and Mrs. Spencer, of Brooklyn, and Mr. and Mrs. Freeman, of the Hotel Brunswick, Mr. Freeman being a well-known member of the Produce Exchange.

MERE MENTION.

Thursday week, at her fine country-seat, "Avenel," New Rochelle, Mrs. Thomas A. Ronalds gave a breakfast party, at 3 P. M., assisted by Mrs. Tucker. Among the guests were: Dr. Carnochan, Mrs. A. C. Bettner, Mrs. Edgar Schieffelin, Mr. and the Misses Schieffelin, Mr. Keegan, Mrs. E. T. P. Beach, Dr. W. D. Sewell, Mrs. Cameron, Miss Beach, De Lancey Kane, Mr. Vail, Mr. Hammersley and many others. Mrs. Ronalds gave another breakfast last Thursday.

Gentlemen who have been on yachting cruises the past week, from this city to various points, include Mr. James Stillman, Mr. Ogden Goelet, in the *Norseman;* Mr. William Astor, in the *Ambassadress;* Mr. W. R. Thomas, W. C. Cole, Mr. Herman Oelrichs, in the *Hildegard*, Mr. H. C. Ward and Mr. W. H. Perkins.

Mr. William Belden, with a party of guests, sailed Wednesday week in his fine yacht *Yosemite*, for Mount Desert, Maine. The party reached there Saturday evening, remained twenty-four hours, and returned to town on Wednesday.

Miss S. M. Hoffman, eldest daughter of the Rev. E. A. Hoffman, D. D., for ten years rector of St. Mark's Church, of Philadelphia, is to be married early in October, to the Rev. Dr. Watson, rector of Christ Church, Hartford, Conn.

Admiral and Mrs. Rodgers, Mrs. S. V. Niles and Miss Niles, General Watmough and family, General Walter S. Cox and family, and General Hunter and family, will shortly leave the Capital for Narragansett.

The National Lawn-Tennis Association will this year held its tournament at the Casino, Newport. It is expected to attract much attention in fashionable circles.

PERSONAL MENTION

..General and Mrs. J. S. Catlin have gone abroad.

..Dr. W. Argyle Watson has gone to Newport.

..Oscar Wilde sails the 15th of next month for Japan.

..Hon. George Bancroft is at Newport for the season.

..The Hon. George Hess will summer at Saratoga.

..Dr. T.M.Coan, of the Century Club, and and wife pass the Summer in France.

[CONTINUED ON EIGHTH PAGE.]

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Aveling, Henry	Kendall, H. A.
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Floom, H A	Seaver, Frank L.
Fulford, Robert	Sargent, H J.
Florence, Helen	Smith, C. H.
Fuller, Hugh	Sweet, Ed C.
Fechter-Price, Lizzie	Sefton, Miss
Fuller, Fanny	Thropp, Mrs. L.
Garthwaite, Fanny	Thorne, Manager
Gaylor, Charles (2)	Thompson, Denham
Graham, R. E.	Templeton, Fay
Gosche, Jacob	Thompson, Charlotte
Granville, Ella	Templeton, John
Griste, Charles B.	Vergil, Fanny
Hurst, Mr.	Whitehall, Mr.
Hunter, W. G.	Whitecar, W. A.
Hay, J. L.	Watkins, Harry
Hague, Manager	Warren, Tom
Holland, George	Wiley, Lem
Hartman, Lilian M.	Watkins, Rose H.
Hall, Dr. J.	Wells, J A.
Hewitt, Helen	Waldon Therese
Hanley, Mart W.	Ward, Fred
Hoey, George	Weet, Lillie
Hine, Harry	Walcot, Charles
Harris, Hamilton	Winston, Jennie
Hayden, W. R. (4)	Willarms, Tony
Hurt, Felix	Wait, Chas. B.
Hoey and Hardie	Wall, Annie
Herne, Jas. A.	Wade, Gracie F.
Hill, J. M.	Woodson, Frank

The New York Mirror has the Largest Dramatic Circulation in America.

Special Notice.

The principal feature of next week's MIRROR will be an accurate report from every important theatrical town in the country of the improvements to be made in the places of amusement during the Summer lull, and the plans of each manager for next season. This information, gathered from the managers by our Provincial Staff, will be of inestimable value to the profession, placing data at their disposal, which will prove of great service in making routes. It will contain much matter of general interest as well.

SAD indeed is the case of the worker who realizes that his usefulness is out-lived; but sadder still is the case of the actress, still young, gifted and blessed with beauty, who is obliged to forsake the stage where she had won many hard earned honors, and in poverty and sickness to relinquish them all. The [illegible] amongst whom poor Maud Granger's [illegible] is associated with many brilliant [illegible] will read of her misfortunes [illegible] regret.
Adele [illegible]
[illegible]ing the ch[illegible]
[illegible] the stage w[illegible]

Anglophobia.

Elsewhere we print a communication signed "Englishman." Beneath this signature is concealed the name of a very clever and well-known actor, who came to this city recently from London. His letter is written in answer to Bartley Campbell's letter on the subject of the "Native Drama" which appeared recently in a daily contemporary. "Englishman's" views are the first that have been publicly expressed on this subject from the standpoint of our transatlantic friends, and for this reason, as well as for the temperate tenor of his remarks, they are entitled to respectful consideration.

"Englishman" illustrates the relationship existing between England and America by describing the nations as father and son. This is a pretty conceit; but it is a false one. Fathers are not in the habit of persecuting their children, driving them from the paternal roof, subduing them and placing a heavy yoke upon their necks. That is the work of tyrants, despots and oppressors; it is not the tender solicitude of a parent for a well-beloved child. The rebellious spirit of a child was not what caused the overthrow of English domination in America and the independent establishment of the United States, for the men of '76 acknowledged no filial duty. When their persecuted ancestors spread their sails and pointed their prows towards the West they snapped the ties of country which bound them to their insular brethren. Those ties were not renewed. The Pilgrims resolutely set their faces and hands against the alienated land of their birth, and on this broad continent were the founders of a new race of men—a race as totally different in characteristics and customs as if they had been especially created with a view to inhabiting the country. There was nothing in this that supports the family relationship which our English correspondent suggests. With the overthrow of English rule in America came changes in rapid succession which made the national breach between the two countries wider. Social, commercial and political interests became more and more divergent. The language of England was retained only to render the estrangement more pronounced, as vast troops of continental pilgrims found their way to our shores, adopted the language and cosmopolitanized the manners of the times to such a marked extent that the earlier insular influences—such few as remained—were utterly destroyed. With the sense of freedom and independence came kindly feelings for the people of England, although this amity narrowly escaped being ruptured when the British Government, during the civil war, made dangerous faux pas in covertly lending assistance to the Confederate Government. Since that time we have renewed pleasant relations politically, and in the domain of art, too, although we have always, conscious of the towering strength of our position, consented to meet our friends across the water more than half way. That England has proved reluctant in adopting the benefits that have marked our marvellous progress is true, and that it has lacked cordiality in acknowledging our artistic achievements in past days cannot be gainsaid. But we can afford to be good-natured now that the state of affairs has changed for the better. To-day American dramatists and actors, like American merchants and inventors, are able to meet their British rivals on an equal ground, having forced their way to foreign recognition.

There is no need to enumerate the many other reasons that brought about the disunion of the English-speaking race, for the taking place of such disunion is an undeniable fact, which is answer enough to "Englishman's" ingenuous question, "How is it possible to disunite the English-speaking race?" Doubtless his vesting England with the honors of paternity is intended as a compliment to America. If so, it is a decidedly left-handed compliment—misrepresenting his country's commonly accepted sex, and quite oblivious of the fact that the colonists renounced their most unnatural mother on seeking security here.

Our correspondent leaves the paternity question to state that the French are far in advance of the English in their technical knowledge of play-writing, and he candidly admits that his countrymen "borrow," as he most delicately expresses it, from the clever dramatists across the Channel. Both these statements we unqualifiedly endorse. But is the word "borrow" properly used? Doesn't borrowing entail a certain amount of reciprocity? Assuredly England has returned very little that it has borrowed, and therefore we are inclined, in our ruder vernacular, to call the transaction by its right name—theft. It does not follow because England cribs from France that America should look up to England, copy from England and crib, too; but "Englishman" boldly asserts that this sequence is not only natural but inevitable. There are avowed adapters in this country, like Monsieur Cazauran and Duff's son-in-law, who make it their business to translate and arrange the works of French playwrights for our stage. But we do not remember that they ever found it necssary to borrow or copy from the English. Bronson Howard, Bartley Campbell and several other native dramatists have produced their plays in Great Britain. Their pronounced success, however, is not a stand-off against the popularity of English plays here, and it is to this that Mr. Campbell objects. He wishes it distinctly understood that he is not antagonistic to the English people or their dramatic writers, but to the un-American sentiment which he thinks prevails here.

Such a sentiment does not prevail. Our public is not trammelled with any too much patriotism; but it certainly encourages the products of native authors when they deserve encouragement. If this were not so Mr. Campbell himself would never have reached the eminence he has enjoyed for several years. He makes a great mistake in believing that art should be naturalized. Art is above the petty restrictions of nationality. It is confined to no quarter. What he calls native art should be cultivated; but foreign art ought not to be shut out. All that is necessary is a perfect impartiality and a clear field on which the talent of all nations may fairly compete. If under such fair circumstances the American dramatist can trip up his rivals, so much the more gratifying would it be to our pride. So strongly does Mr. Campbell feel on the subject that he is preparing to build a theatre in this city, over which the American flag will float in all weathers, and to the stage of which none but native dramatists shall have access. He also talks of organizing an association to be known as the "American Society for the Nationalization of Art."

We do not believe such measures will prove desirable. Our managers, press and public, accord to really meritorious American productions a hearty recognition. The proportion of clever dramatists here is very small, however, to the clever dramatists elsewhere, and that is one reason why they are not able to monopolize the stage.

Mr. Wallack is an exception to his brother managers, so far as our dramatists are concerned. He tries to run an English theatre for an American community. Occasionally the community revolts mildly. He refuses to engage American actors because they would not be in keeping with the British flavor of the establishment. For three successive seasons Charles Thorne applied to Wallack for a subordinate position in his company, and met with no response. This was before Mr. Thorne came to the Union Square. Mr. Wallack gauges the public by the shoddy class of society that is given to admire him---the class that apes English dress, manners, affectations and demand English entertainment. These people are limited in number. Their hermaphroditic inclinations make them human caricatures of the people whose fashions it is their style to affect. They are as disgusting to the true Briton as to their neighbors. Mr. Wallack demeans himself by truckling to their petty, wretched desires.

We always welcome the clever English actors he brings out; we are glad when his English plays are successful; but we deplore the motive that prompts him to close his door against the American playwright---who has never had a fair chance at Wallack's---and to set up a sign over his door, "No Americans need apply." THE MIRROR has the highest regard for brains, whether domestic or imported. It has a profound contempt for the snobs that deny their country like traitors and betray their countrypeople like Judases.

When the spark that is now glimmering is fanned into a fierce flame it is possible that the disease of Anglophobia will be burned away. So long as the malady is limited to a small number of victims it can do little harm. But what is now an object of contempt and laughter, if it went on unchecked, might become a source of national danger, threatening alike our cherished patriotism and our individuality as a people. It is not the use of that which is foreign, but the abuse of it, that requires our immediate attention, and we trust that Mr. Campbell, "Englishman" and everyone else interested in the subject of Anglophobia will not be led by displays of extravagant enthusiasm to place themselves in the attitude of extremists, whose professions and protestations will spread the plague more than anything else. Rational treatment is what THE MIRROR prescribes.

Now that "God's man" has been sent direct to the font of his "inspiration" with a neck-tie of hemp under his ear, we may contemplate the effect that his "removal" of the martyred Garfield had upon theatrical business. Fortunately for the profession, the assassin chose a season of the year for committing his crime that rendered the immediate shock which followed almost harmless as far as they were concerned. During the anxious eighty days following the shot that was heard throughout the world, the people of the nation became reconciled to the inevitable fate that awaited Guiteau's victim, and when the end came they were prepared. The universal sorrow was softened by the President's long illness, and the period of mourning did not extend beyond the hour when the crape was put away and the half-masted flags hauled down. Then with the new President's entrance to the White House came renewed feelings of confidence and security. An era of general prosperity set in which brought a prodigal share to the profession. The theatres were so well attended, theatricals everywhere so liberally patronized, that the losses incurred during the brief period immediately following Garfield's death were amply requited. Considering the quality of attractions offered, the season has been really phenomenal in its profits. The Ring Theatre fire in Vienna was another misfortune which might have prostrated business for a while. Singularly enough, it did not, and the sensational articles in our daily papers did not have any perceptible influence upon the public mind. All things considered, then, the profession has much to be thankful for in taking a glance back at 1881-'82.

PREPARATIONS for the MIDSUMMER MIRROR are going bravely on. The contents will surpass in attractiveness those of any special number we have issued. The stories will be the brightest, the illustrations the handsomest and the splendid chromo-lithograph supplement the finest that was ever known. There won't be a dull line between the covers. Orders are coming in as fast as we can file them, and an unprecedented sale is already assured. We shall spare no expense in issuing a paper unequalled in typographical and pictorial beauty, and the contributors, of whom a complete list will shortly be published, are sending in stories, poems, anecdotes, sketches and reminiscences of the cleverest nature. Do not forget, in order to secure copies of this great edition, orders should be mailed or left at this office at once, and bear in mind that the advertising space is being rapidly filled up!

THE labor strikes, which are the first ripples that presage a black approaching storm, are not likely to have any immediate effect upon theatrical business. But it is extremely probable, should a conflict between Capital and Labor occur, and the stirring scenes of the railroad riots of '77 be repeated, that professional interests would suffer. Far sighted managers in laying out their routes are taking this contingency into serious consideration, and several, who detect evil results in the dark mutterings that fill the air, are planning their tours so as to give the troublous districts a wide berth.

THE date of the Actors' Fund meeting is set down for July 15. All professionals should make it their business to attend and take part in the proceedings. Preliminary discussions of what should be done in the way of by-laws and the election of officers are in order.

The Thropp Family.

The portraits on our first page this week are those of Mrs. Lou Thropp and her four talented children—Florence, Frank, Clara and Charlie. Mrs. Thropp, being the sole support of a young family, was enabled, through the kindness of Blanche Chapman, to enter the professional ranks a few years ago. Her first appearance was at Ford's Theatre, Washington, where she remained the greater part of two seasons. Afterwards she was engaged with one of James Collier's traveling combinations, and is at present with Kate Castleton's All at Sea company. Mrs. Thropp is a painstaking and conscientious actress, a model mother, and is devoted to the advancement in the profession of her children. Florence, the eldest, is aged fifteen, and is now at a convent school in Montreal, where she will pass sometime in study. She has grown too large for children's parts, and is yet too youthful for juvenile business. The interval of development is thus being put to the best use. Florence is a pretty, graceful blonde; has played with many of the leading companies on the road, and on one occasion Joseph Jefferson paused to pay her a compliment for the dramatic instinct she displayed. She possesses also a good singing voice, and is a graceful dancer. Little Clara has just closed her season with McCullough. She is aged ten, and has few equals in children's parts. Of her merits quick study and keen perception of stage business are the most prominent. Frank is at present traveling with the Lee and Rix Celebrated Case company. He is a bright child of eight, and made his debut as the Middy in Ford's Pinafore company at the age of five. At the close of the engagement the Middy was given a benefit, and was probably the youngest beneficiary that ever made a bow to the public. He is a manly little fellow, and a favorite in the profession. Little Charlie, (called "the baby actor") made his *debut* with Frank Mayo in Van, the Virginian, and afterwards lent his powerful assistance to the proper presentation of Davy Crockett. He has also appeared in Campbell's plays, My Geraldine and Fairfax. The Thropp children are none of them afflicted with that precocity so offensive in most of the midgets of the stage. On the contrary, they are simply quick in study, keen in perception, and forget nothing they are taught. This makes them an acquisition to the stage in childhood, and gives bright promise for their future, as well.

Personal.

BROWN.—Above are the features of Sedley Brown, who made one of the hits of last season as Sheeny Mike, in Barney McAuley's Messenger from Jarvis Section. Mr. Brown comes of an old theatrical family and is a promising young actor. He was under engagement as leading comedian with the Lilian Olcott company for the coming season; but as already announced, the tour of Miss Olcott has been abandoned on account of the serious illness of her father.

RUSSELL.—Annie Russell will summer for four weeks in Delaware. She has well earned her vacation.

ISLAND.—Sunday last Coney Island seemed to be the Mecca toward which all professional feet were turned.

GORDON.—Amy Gordon has made a decided hit as Bettina on the road. She is a pretty and promising vocalist.

TEARLE.—Osmond Tearle sailed for England on Tuesday. His provincial tour will begin immediately on his arrival.

SKINNER.—E. V. Skinner, theatrical passenger agent of the Erie, has hied him to the West to be absent for a few days.

BELGARDE—Adele Belgarde has been presented with a pen-and-ink sketch of herself as Hamlet, drawn by H. Weir, of Halifax.

MCCULLOUGH.—John McCullough is at Hot Springs, Ark., and it is not probable that he will go to the Yellowstone with General Sheridan this Summer.

GRAY.—Ada Gray closed her season at the Fifth Avenue Saturday night. She will take up her Summer residence at Long Branch or Asbury Park. Her next season begins August 28.

LOGAN.—George Logan, representing the Forbes Lithograph Company, reached home the other day. He had been spending several weeks in Europe, and seems much improved by the trip.

HAVERLY.—J. H. Haverly is expected to return to New York in about three weeks, when the future arrangements for launching the new Haverly Amusement Company will be completed, and full particulars will be given to the public.

JOHNSON.—Gail B. Johnson, the youthful and talented editor of the Houston (Texas) *Daily Post*, is in the city. Mr. Johnson runs one of the best papers in the South, and by his friendly treatment of professionals in Texas has made many warm friends.

SOTHERN.—Less than ninety copies of an edition of twenty thousand of the late E. A. Sothern's amusing book, "Birds of a Feather Flock Together," edited by F. G. de Fontaine, remain unsold. They are for sale at the Union Square Hotel and at Carleton's.

GRAY.—Ada Gray closed a pecuniarily profitable season at the Fifth Avenue Saturday night. During her next season, which begins at Toronto, September 4, she will play nothing but East Lynne. Ed Bloom will continue to serve as business manager.

LAING.—Howard E. Laing, city passenger agent of the Wabash, St. Louis and Pacific Railway, is at the Morton House. Of all the pilgrims whose steps lead them annually to the convention on the Square none is jollier than this gentleman.

HANLEY.—Martin Hanley got back yesterday from a trip through Canada, the 1,000 Islands, Lake George and Saratoga. Ed. Harrigan went with him. At Montreal they were pleasantly entertained by Hanlon, the Oarsman. They bought a team of donkeys for Squatter Soverignty while away.

DAVENPORT.—Fanny Davenport sailed for Europe yesterday. To a MIRROR reporter who saw her off, she said that she would remain abroad about two years unless something unforeseen should cause an earlier return. Her professional movements will be governed entirely by circumstances. Mr. Price had to be helped on board ship, he having slipped and badly sprained his ankle on Tuesday while crossing Twenty sixth street.

RATES.—A reporter stepped into a downtown *cafe* one day last week and found a quiet party as the guests of Gus. Lansing, the famous ticket scalper. There were present E. V. Skinner, of the Erie; C. P. Craig, General Eastern Passenger Agent of the B. and O.; Col. Jones, of the L. and N., and Royal Keith of the Pennsylvania. It was whispered that a conspiracy was on foot by which Lansing was to have the handling of all theatrical rate tickets out of New York, and that the prices thereof would be materially increased thereby.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Elsewhere is printed a communication from Mr. W. T. Carleton, the baritone of Norcross' company at the Germania. It is much more conservative in tone than I should have expected, because Miss Wiley's statements regarding Mr. Carleton in last week's MIRROR were just a wee bit spiteful. But the gentleman's reply has all the more weight for its evident reserve and good nature. So far as it explains his position in the matter it speaks emphatically for itself; but I cannot allow the last sentence to go without comment. In this the singer hints that the triangular fuss between Miss Wiley, the management and himself was a matter of no consequence to anybody except the parties aggressively interested; orf to put it less politely, and exactly express Mr. Carleton's meaning, it was none of THE MIRROR'S business. As a personal quarrel it certainly was of very slight importance to this paper. The difficulty happened, however, to involve certain changes in the cast of The Merry War, and, therefore, no apology is necessary for the publication of news matter which was of interest to the entire profession.

* * *

Don't smile when you notice that Mr. Carleton does not allude to his fair antagonist by name in the letter. His neglect in this respect is merely business; just as the precedence of names on the bills is also business. It would be heaping a whole furnace full of coals on Miss Wiley's head to advertise her in the press after objecting to have her advertised on the posters. This is a good point, which other actors with differences would do well to book for future service.

* * *

The extension of Mr. Carleton's engagement until September looks as if Miss Wiley is about to leave, and the fact that Norcross has got Selina Dolaro in readiness to assume the leading part at a moment's notice seems to confirm the suspicion. There is a lesson attached to all this coil, which is that a little notoriety, just like a little learning, is a very dangerous thing. Dora will probably con it over at some Summer resort during the heated term.

* * *

A very queer bulletin comes to me from Fred Marsden, who is located at "Knoll Villa," his charming country, seat on the banks of bonnie Schroon. "I give you my word" it reads, "I am writing this beside a cheerful fire in my study. How I envy you fellows so nice and comfortable in New York." Isn't it aggravating to think that this incorrigible dramatist is beyond the range of a well aimed ink-bottle! If there are any such simple truths in his new play for the Madison Square, I shall take a full-fledged goose in on the first night and elicit audible comments from the bird whenever said simple truths are introduced. This is fair warning. Further down the man who thinks some fellows are credulous writes: "I see by my last MIRROR you call me a bad actor. Had you ever seen me act I don't know what you would have termed me." But *I* know. I should have termed him a clever dramatist innocently masquerading as a duffer, and I think Gus Mortimer, who used to be a duffer too, will bear solemn witness to the correctness of my classification.

* * *

The secret of the management of the Germania company has leaked out. The identity of Edward Stokes is more or less concealed behind the eight or ten old and young gentlemen who are conspicuous about the box-office and manager's room. Stokes has an itch for theatricals, and this enterprise is a preliminary to his dipping deeper into the business. It is whispered that he thinks of soon building or renting a theatre for his friend, Nat Goodwin.

* * *

Imperfect pronunciation seems to be at a premium. Norcross says he got rid of one of his ladies in order to make room for a little Dutch girl who can talk pigeon English like Adolfi.

* * *

The dramatic thieves hang out yet on the borders. Frank Pilling, manager of the Child of the State company, reports that the notorious Martin Golden is playing in Texas and the Southwest a garbled version of the Child of the State. Bartley Campbell's plays are also freely utilized. It seems about time that such an infamous rascal was hunted down by somebody. This paper has frequently exposed his thefts; but the managers of the locality where he is now barnstorming seem to be as culpable as Golden himself.

* * *

Manager Mann assures me that the publications concerning Haverly's incorporated company are wholly premature so far as the objects of the association are concerned. Nothing is definitely known now except that the company has been duly and legally chartered, and that, like all other corporate bodies, it will be subject to the laws of the State, and nothing more will be known until Haverly arrives, about three weeks hence.

* * *

Notwithstanding Henry Gillig's pressing invitation to celebrate the Fourth at Westminster Palace Hotel, London, where Sir Edward Reed, Sir Julius Benedict, Joe Hatton, J. H. Puleston, and various other Sirs and M. P.'s who have special cause for glorying in the independence of the States kindly assisted in the reception of guests, I concluded to do my modest celebrating in town, surrounded by juvenile friends who rejoiced in their hideous methods of making ear splitting sounds to a much greater extent than common. Notwithstanding the noise, the day was quieter than Sunday in a professional way about the Square. Even Shed Shook was not visible. And if he was hidden away of course the inference is plain that no pro's were around.

* * *

Langtry, without her select London circle, is incomplete. Couldn't his Royal Nibbs and the sycophants that compose his Royal set be prevailed upon, at a fair figure, to come out, too.

* * *

In London and Paris the green-room still exists; but in very many instances I might point out to what base uses has it fallen!

* * *

The circumstances of Maud Granger's illness are quite painful. This handsome and talented woman has been confined to her apartments at a hotel in this city for many weeks. Her funds were exhausted long ago, and she would not apply to friends for relief. Finally the doctor ordered her home to her mother in Hartford. Being utterly destitute and unable to leave the city without settling a hotel bill which had grown to formidable proportions, she sent to the Actors' Fund, or the old Dramatic Fund—there appears to be some doubt as to which—but aid was not forthcoming from that quarter. A non-professional friend, hearing of the poor woman's distress, came gallantly to the rescue; paid the Hotel Hamilton account, and furnished means for transporting Miss Granger to her mother's house, where she is lying at present.

* * *

Maud Granger's history is a singularly sad one. In adopting the stage she encountered obstacles which would have disheartened any woman of a less firm character. The Pharisees of the profession reviled her; the only dramatic paper then published cast mud at her, and the managers to whom she applied were afraid to engage her. But with a most commendable fixity of purpose she persevered, and through genuine pluck, backed up by ability, won an enviable position among the leading actresses of the day. Then the Pharisees forgot their prejudices; the dramatic paper, having exhausted its accumulation of mud, or being very industriously occupied in wiping away the kindred dirt that meantime had ineradicably soiled its own skirts, left her in peace, and for a time it looked as it she had reached the goal of her ambition and would remain there. But within the past twelvemonth new troubles arose. She lost the ground she had gained; ill, persecuted and wretched, she was compelled to abandon her profession and watch the bright, beautiful aspirations of an existence so nearly realized fade one by one away. The honest sweets of years of labor were hers to sip but not to quaff. And to these tribulations came the refusal of the noble managers of the Fund to render assistance to a woman who certainly deserved it if woman ever did. Was not her burden hard enough to bear without this humiliation?

* * *

Miss Granger's illness is partly the result of inflammatory trouble; so her friends say. For some time she has been subject to fits, which attacked her at awkward moments. A manager who took her starring but recently, says that she frequently swooned on the stage. Hyperdermic injections of morphine were constantly administered; this, together with the other complications, furnishes a key to her present condition. She will not play for a long time, if ever again.

* * *

Selina Dolaro (Serene Dolly) expects to go to England or Chicago shortly. As it is whispered she is at work revising Dante's "Inferno," for publication next Summer, the latter spot should certainly offer superior attractions.

John Lester Wallack's American Theatre.

It was the Fourth of July.

There was a matinee performance at the Germania Theatre, formerly known as Wallack's, and a goodly throng had there assembled.

There strolled of out the lobby, with that leisurely and indifferent air characteristic of the highly bred foreigner, a gentleman clad with the unmistakable elegance of the "Sweet Shady side of Pall Mall."

He spoke in a language which through some caprice of literature has come to be accepted as English, but what in reality is English only in-as-much as there is no other name to call it by, and consists partially of gasps and chiefly of drawls. He had altogether a fashionably tired manner. Tired of the play, tired of the weather, tired of his companions, tired of himself.

"Moss," he drawled to his companion, who was a sort of invalid chair to him. "What is the meaning of all that deuced noise inside?"

"That," answered Theodore Moss, as he skipped to avoid a cracker that was fizzing under his trousers. "That is the way we celebrate the day."

"Who are we and what is the day we celebrate?" rejoined his companion in sleepy surprise.

"You don't mean to say, Guv'nor that you don't know this is the Fourth of July?"

"Good Gawd, of course I know this is the Fourth of July. Yesterday was the third, to-morrow is the fifth. What day could it be else?"

"And don't you, as an American, know—"

"Hush, my deah boy. Don't say American. You should not goad me with knowledge which you alone possess. To every one else I am sincerely and supremely all but American. But, 'pon my life, deah boy, why should they be raising such an infernal row to-day? We don't ruffle people's temper with such a racket at home in England."

"Now, guvinor, look here: this is playing it quite too strong. I don't mind your doing the lawdy-dah—that's business; I don't mind you cutting your clothes London fashion—that may be business, too; but when you talk about not knowing that this is Independence Day—"

"Independence Day?" he rejoined in childish surprise. "Whose independence is it?"

"Ours—our country's! It was on this great and glorious day that tried men and true affixed their names to that noble document which released those down trodden colonies from the tyrant's heel, and sent the word 'Liberty' roaring loud from shore to shore!"

And the invalid chair grew positively warm in its emotion.

"'Pon my soul, I've no idea what you are talking about. And is that the reason, deah boy, why they shoot off the infernal fizcracks and bang away all those snap riggers? You amaze me, positively. And this matinee is given in celebration of the day? You surprise me, 'pon honor. Germania theatre! why, this used to be—"

"Yes," exclaimed Moss quickly, "it used to be Wallack's theatre—your own theatre!"

"My theatre. Sure enough; so it used. 'Pon my soul, deah boy. I've been abroad so long I'd forgotten all about it. And you don't tell me, this is a day of celebration; how singular! We don't do anything like that in England!"

At this moment a well-built, impressive-looking gentleman stepped up to the speaker and shook him cordially by the hand. The drawling foreigner winced under the pressure, but failed to recognize his visitor. "I'm not with the 'Square next season, and I thought perhaps if you hadn't made arrangements ——"

"Mr. Thorne—Mr. Wallack!" said Mr. Moss, introducing.

"Thorne—Thorne! Not *the* Thorne of the Vaudeville," asked the English gentleman, amazed.

"Charles Thorne, of the Union Square," Mr. Moss, ventured explanatorily.

With a dazed look, that said plainly: "Don't know you and don't want to," John Lester turned away. Mr. Moss to gloss over the insult, said encouragingly:

"One of the finest, if not *the* finest of our American actors!" Before a further issue was reached, there stepped up a pert little man, with a little cane under his little arm, and a little red tie under his little red chin.

"Bless me 'eart Guv'nor I thoght I knowed ye. 'Ow long 'av you been back? Blooming 'ot, isn't it? And them blarsted shootin'-snaps poppin' away. It's enough to set a cove's 'ead on fire. *Ow' are* you, Guv'nor!" and he grasped the Guv'nor's hand with wild emphasis.

In an instant the Wallackian features relaxed. His face lit with positive glee.

"Mr. Moss," he said, introducing the newcomer, "Mr. Cholmely Woods, of the London Grecian."

And he whispered to Mr. Moss that it was really a golden opportunity now to secure this distinguished gentleman's invaluable services for the Wallack uptown theatre next season. He withdrew to give Mr. Moss a chance to nail the bargain; and the trio were shortly nailed over their 'arf and 'arf. And Mr. Wallack seized the auspicious occasion to observe that "it was such noisy manifestations as these (alluding to the fireworks), that made Americans lacking in the tone and decorum of the English gentlemen, and barred them forever from the higher walks of our society, which in Wallack's theatre only found true interpretation—a theatre noted since its earliest inception for its refinement, elegance, high art principles, and a theatre, in short, conducted by Americans against Americans on a plan that taught Americans how all things American were to be successfully avoided.

Haverly's Colored Minstrels.

The venture of the Frohmans in starting Callender's Minstrels on the road seems to have whetted their old taste for that style of amusement, and Charles Frohman at once on his arrival in England began negotiating with Colonel Haverly for the purchase of his Colored Mastodon's. A sale was made last week, and Gus and Charles Frohman are now in possession of three and five year contracts that place them in the position of controlling all the negro talent on the stage. They have also secured the only two good negro performers in Australia, who will join the Callender's in 'Frisco about August 1.

The colored boys will sail from England August 5, by the *Arizona*, of the Guion Line, and will at once go to Chicago where they will consolidate with the Callender's and open for two weeks at the Grand Opera House, August 28.

Billy Welsh, the stage manager and sketch writer for the Mastodon's, has been engaged by the Frohman's, and the company, it is claimed, will be the largest and best minstrel company ever put on the road.

Professional Doings.

—Edwin H. Van Vechten, whose features are reflected above, has been recently playing with success in the All at Sea company. Mr. Van Vechten has been connected with several leading companies, and previous to his advent to the regular boards was engaged in lyceum work.

—Signor Operti is at Winthrop, Mass., for the Summer.

—Mabel Stephenson has been engaged to play in Taken from Life at Wallack's.

—Jay Rial has his Uncle Tom company in Baldwin's San Francisco Theatre this week.

—A date has been fixed for Lester Wallack's appearance at the Windsor in January next.

—C. C. Maubury owns his own yacht, and is spending his Summer along the coast from Maine to Jersey.

—Fred Paulding leaves town for Newport to day. He will remain out of town about a fortnight..

—Ella Wesner was presented with a gold watch and chain and a diamond ring by some admirers last week.

—Max Strakosch has engaged Madame Zelda Seguin-Wallace as contralto for his opera company next season.

—John Ince's yacht has not yet been sighted. It is gravely hinted that a Long Island Sound iceberg is responsible.

—George W. Howard, at present playing at the Boston Museum, is the last engagement of the Madison Square theatre.

—James Quinn, of the Carncross Minstrels at Philadelphia, is rusticating at Wright's Hotel, Pleasure Bay, near Long Branch.

—Edward J. Abraham, of Cincinnati, has dedicated a series of waltzes he is composing to THE MIRROR. They are called "Pen and Pencil."

—Lina Melville will be a member of Merrion Elmore's Chispa company. The season opens at the Fourteenth Street Theatre September 4.

—Smith Clayton (Wild Oscar) will take to the road in an æsthetic lecture next season. His first New York appearance will be at Tony Pastor's.

—A cablegram announces that Charles Frohman will bring the entire Haverly's Colored Minstrel company to America. He sails with them August 5.

—John M. Burke, manager of the Old Shipmates company, says that he cannot go to the seashore; he is kept too busy selecting good harbors in which to moor his craft next season.

—George Wilson, who will in future be associated with Milt Barlow, is at present busily engaged in organizing the company for next season.

—General Spinola will have to retire from the contest. C. B. Hicks is in the city and is sporting a shirt collar at least four inches high.

—Charlie Parsloe has one of the neatest places at Long Branch, and as he is placed so as to enjoy both salt and fresh water bathing, he is very contented.

—Clark and Ryman have secured Charley Heywood, a soprano burlesque artist, for their Australian minstrel party, at a salary of $300. They open in September.

—Billy Barry was in the city on Monday trying to buy a small yacht. He is at Pleasure Bay with his family, and is desirous of all the comforts of a Summer resorter.

—J. B. Dickson caught cold the other day and it has been bothering him considerably.

—W. C. Mitchell returned Tuesday from a couple of weeks' visit to his home in St. Louis.

—Minnie Maddern begins a season at Hooley's Chicago Theatre next Sunday night.

—Cora Macy, said to be the prettiest girl on the stage, has been engaged for the Professor company.

—Fannie McNeill will spend her Summer at Ocean Grove. She has just closed the season with Ada Gray.

—Burnton Adams and wife after passing a few days in the city have returned to their place in Northern New York.

—Edith Murrilla left last evening for her home in Pittsburgh, where she will spend the remainder of the Summer.

—James O'Neill made such a hit with An American King that it has been kept on the boards in Chicago for a second week.

—Nelson Decker is rapidly recovering from the injuries caused by his fall at Haverly's Fourteenth Street Theatre a few days since.

—M. B. Curtis and company are working their way homeward. The 'Frisco engagement was a success and the Western country is duplicating it.

—C. R. Gardiner ran down yesterday from Stamford and was kept very busy all day by the accumulation of letters relating to the Bertha Welby tour.

—Actors take a great interest in horse racing, and every afternoon finds large numbers of them interested spectators and speculators at Monmouth Park.

—Wesley Sisson says that time for Callender's Minstrels is all filled for large cities for next season, and that no stand of less than a week will be made.

—Leslie Allen, Mrs. and Miss Allen replace John E. Owens, Mrs. Whiffen and Annie Russell in Esmeralda this week, the latter people taking their Summer vacation.

—Mr. Abbey will probably arrange the Langtry route something like that of Bernhardt, but no dates have yet been made, and everything depends on Mr. Abbey's actions after his return from Europe.

—John E. Owens will watch the corn grow at his farm at Towsontown, near Baltimore, during the next four weeks. He returns to Esmeralda July 31, and will go on the road with the company.

—Frank Curtis is in the West completin arrangements for the production of Captai Warder with Joseph Wheelock, at McVicker's Theatre, in August. What has h done with that Frozen Heap?

—The Hazel Kirke Company No. 1, leaves San Francisco July 15, for a tour through Oregon and the northwestern provinces. Miss Eilsler and Mr. Couldock join the company after their return to Frisco.

—Louise Dillon has received several very flattering offers for next season, but has been compelled to decline them because of her engagement to the Madison Square, from which she could not get a release.

—William T. Hardenbrook, a well-known critic, formerly of Brooklyn, but of late years connected with the press of Texas, is in the city, and as he has many friends in the profession, he is having a good time.

—Helen Bancroft has been engaged to play Miss Turfiana in A Daughter of the Nile, at the Standard. The piece will be produced September 1, and is set down for a run of four weeks. After that Miss Bancroft is to go out with Salvini's company.

—R. A. Little, manager of the Little Rock (Ark.) Grand Opera House, reached the city on Monday, and will remain for a few days booking companies for next season. He is making his headquarters at the Union Square Hotel.

—Sheldon Bateman has been ordered to Long Branch to act as secretary to Joseph Brooks. Bateman is feeling very sick about it, and has made his will leaving all his effects, a pair of shoes and a quill pen to Frank Farrell.

—A private dispatch informs us that the Sheriff has closed up Locke's Bush Street Theatre, San Francisco, on an execution for $28,000. Locke has had a hard time of it. We hope, however, he will have better luck in his next venture.

—Mrs. Julia Ward Howe has written the libretto of a new pastoral opera to be called Lord Buncorate's Daughter, and Signor Adamowski has composed the music. It will be first presented to a subscription audience at the Newport Casino during the Summer.

—Gustave Frohman's brief lease of Baldwin's theatre has expired. During his tenancy the theatre was crowded at cheap prices nightly. General Baldwin has made Mr. Frohman a liberal offer to continue his lease but the Hazel Kirke interests demand his return East.

—Agent W. C. Andres, of the Chicago, Milwaukee and St. Paul Railway, is a gentleman who we can recommend to the profession as most agreeable in both business and social relations. His road has just completed a number of branches, including one to Council Bluffs, which will add to its value for professional traffic.

—Harry Widmer, the excellent Music Director of the Park Theatre, has suffered a domestic misfortune in the death of his father. Widmer is a good musician and a capital good fellow, and we heartily sympathize with him in his trouble.

—Frank Farrell has gone to Indianapolis with the Minnie Maddern company. Sam Colville and J. B. Dickson provided him with a flask and a piece of red flannel to keep out the cold. He will keep the cloth around his throat and the flask at his lips during the greater part of the trip.

—The papers allude to Hazel Kirke and the Farmer's Daughter as examples of typical American plays. There is really little resemblance. One deals with society and the other country life. Both differ in motive, locality and moral. But the papers are always talking about something—often something they know very little about.

—George Holland's company is composed of Ada Dyas, Marion Griffith, Etelka Wardell, Lillie Vane, Mrs. Hayes, George Holland, E. M. Holland, F. F. Mackay, E. H. Stephens and Joseph Jefferson Holland. The company play at the Newport Casino July 12, 14, 19, 21, 26 and 28, presenting Caste, Home and A Regular Fix, all of which have been approved by the Governing Committee of the Casino.

The World of Society.

CONTINUED FROM FIFTH PAGE.

..Mrs. H. Gross, of 675 Fifth avenue, is at Long Branch.

..Mrs. J. A. Riston, of this city, is at Atlantic City.

..William H. Henry, of the *Herald*, goes to Long Branch.

..Mr. Theodore Runyon and daughter are at Long Branch.

..Baroness von Zollikoffer, from Baltimore, is at Atlantic City.

..Mr. Royal Phelps, 22 East Sixteenth street, is in Newport.

..Senator Platt, of Connecticut, summers in the Adirondacks.

..Julian Hawthorne will come to this city to reside in the Fall.

..Rev. Dr. Howard Crosby takes his vacation in the Catskills.

..Mrs. A. J. Mowrey, 534 Fifth avenue, is at Pittsfield, Mass.

..Dr. John Burke, 147 Lexington avenue, will summer in Europe.

..Hon. Demas Barnes and wife, of Brooklyn, go to Coney Island.

..Mr. F. Booss, the furrier, has a $40,000 cottage at Long Branch.

..Col. Robert G. Ingersoll and family summer at Long Branch.

..Henry Clews, the banker, has gone to Newport with his family.

..Adjutant-General Townsend, of this state, summers at Newport.

..Mr. E. P. Dutton, the publisher, of this city, has a Newport cottage.

..Mr. William K. Thorn calls his new Newport villa "Stoneleigh."

..The Hon. John Y. Foster, of Newark, is at Point Pleasant City, N. J.

..Martin B. Brown, the city printer, with his wife, went to Long Branch.

..Mrs. J. E. Blake, of 25 West Nineteenth street, goes to Seabright, N. J.

..Dr. and Mrs. William M. Polk, 288 Fifth avenue, have gone to Europe.

..The Italian Consul-General, Raffo, and wife are at New Brighton, S. I.

..Mr. C. S. Campbell, 956 Fifth avenue, has gone to East Orange, N. Y.

..Mr. Bayard Stockton and wife, of Princeton, N. J., are at Atlantic City.

..M. Outrey, the late French Minister to this country, has returned home.

..Dr. Henry Goldthwaite, of the Fifth Avenue Hotel, is at Long Branch.

..Mrs. A. J. Vanderpoel, of 1 West Sixteenth street, goes to Kinderhook.

..Baron Schaefer, the Austrian Minister, will Summer at Narragansett Pier.

..Mrs. A. C. Merriam, of 124 East Fifty-fifth street, summers at Sharon, Ct.

..Mrs. August Belmont, 109 Fifth avenue, has arrived at her Newport cottage.

..Miss L. C. Decker, 47 West Forty sixth street, has gone to Windsor, Conn.

..The celebrated Dr. William Pepper, of Philadelphia, summers at Newport.

..Lieut.-Commander F. E. Chadwick and wife, U. S. N., are at New Brighton.

..Mr. and Mrs. J. T. Ijams, 34 East Thirty-sixth street, are at Seabright.

..Hon. and Mrs. John Bigelow are visiting Charles O'Conor at Nantucket, Mass.

..Mr. C. J. Canda and family have the Burnham cottage at Monmouth Beach.

..Mr. Willard Lester, and Mr. Hilton of this city, have gone to Lake Luzerne.

..Dr. Thomas Wildes, 135 West Thirty-First street, summers at Long Branch.

..Mr. Williaam S. Miller, of this city, is building a $12,000 cottage at Newport.

..Mr. and Mrs. Noah Content, 157 West Forty-sixth street, are at Long Branch.

..The family of Gen. Horace K. Porter is at Elberon. The General is in Europe.

..Mr. and Mrs. William Bayliss Crocker, 583 Fifth avenue, are at Elberon, N. J.

..Gen. F. E. Mather and family, 213 East Eighteenth street, soon sail for Europe.

..Mr. and Mrs. William F. Morgan, 178 Madison avenue, have sailed for Europe.

..Gen. G. M. Dodge and family, of this city, have a cottage at Monmouth Beach.

..George Munro, the well-known publisher, with his family, has sailed for Europe.

..George William Warren, the organist, with his family, summers at Lake George.

..Dr. W. H. Bullen, and Dr. Wilton Jay and wife, of Chicago, are at Newport.

..Miss Minnie Vanderpoel, 32 West Twentieth street, goes to Newport for the Summer.

..Mr. and Mrs. Daniel Huntington, 49 East Twentieth street, have gone to Europe

..Mr. George L. Schuyler, 19 West Thirty-first street, has taken his Newport cottage.

..Dr. Reese H. Voorhees, of 112 Madison avenue, is a son of Senator Daniel H. Voorhees.

..Dr. and Mrs. Alexander Buchanan, 355 West Ninetieth street have sailed for Europe.

..Mrs. Julia Ward Howe, and her handsome daughter, Maud, have arrived at Newport.

..Mr. D. Frankenberg, of the house of B. Altman & Co., has gone to Europe with his wife.

..Clarence H. Smith and family, of West Forty-eighth street, go to the Berkshire Hills.

..Admiral and Mrs. Mullany, of Philadelphia, go to the Capon Springs, West Virginia.

..Herbert Spencer sails for this country on the 15th of August, to remain three months.

..Mr. Napoleon Sarony, the famous photographer, wife and daughter, have gone abroad.

..Mrs. William Moser, so celebrated for her beauty, 532 Fifth avenue, has gone abroad.

..Mrs. W. S. Catlin, of No. 6 Livingston place, is spending the Summer at Narragansett Pier.

..Mr. and Mrs. Henry S. Leavitt, 1 East Fortieth street, and family have gone to Europe.

..The Rev. Dr. Morgan, of St. Thomas', has gone to Stockbridge, Mass., for the Summer.

..Mrs. Dubois (sister of Mrs. John W. Handren) and Miss Minnie Handren, of Dunellen, N. J., and their guest, Miss Jessie Macfarlane, of Glasgow, have sailed for a Summer in Europe.

..George R. Blanchard and family are occupying their new and elegant cottage at Elberon.

..Mr. and Mrs. Charles G. Pease, 43 East Sixty-fourth street, have gone to Europe for six months.

..Mr. and Mrs. Loyall Farragut, 113 East Thirty-sixth street, are at the Oriental, Coney Island.

..Mr. Bradish Johnson, of the Union Club, and Mr. Effingham L. Johnson have gone to Europe.

..Mrs. and Mrs. Edward C. Harwood, 44 West Forty-ninth street, are at Sands Point Hotel, L. I.

..Mrs. W. H. Falconer, 8 East Sixty-second street, is at Ocean Beach, N. J., with her family.

..Dr. John T. Metcalf and wife, 18 West Thirtieth street, are at the Oriental Hotel, Coney Island.

..Mrs. James Hart Allen and Mrs. Story, of "Van Corlear," go to Lake George for the Summer.

..Mrs. J. M. Courtenay, of "Idlewild," has gone to Saratoga. In August she goes to Mt. Desert.

..Mr. and Mrs. John Sloan, who have been abroad, are at "Belle Rive Cottage," Long Branch.

..Mr. Joseph T. Thompson, 531 Fifth avenue, occupies the Hellis cottage at Monmouth Beach.

Mr. Brayton Ives, ex-President of the Stock Exchange, is at Monmouth Beach with his family.

..Dr. F. H. Getchell, one of the leading physicians of Philadelphia, with his family, is at Cape May.

..Mr. and Mrs. John McKesson, 354 Fifth avenue, have the fine Jay Gould cottage at Monmouth Beach.

..Mrs. Thomas A. Ronalds, of Avenal, New Rochelle, will visit Newport and Saratoga this Summer.

..E. H. Johnson, of the American News Company, and sister, sailed on Saturday for a tour of Europe.

..Mr. William P. Brown, of Brown Bros., brokers, Wall street, is summering at Shrewsbury, L. I.

..Justice Field, of the Supreme Bench, Mrs. Field and Mrs. Sweavington are at San Francisco for the Summer.

..Mr. George Livingston, of West Twenty-third street, went to the Prospect House, Bay Shore, to spend the 4th.

..Mr. Whitelaw Reid, wife and child, and Mr. and Mrs. D. O. Mills have gone to California for a couple of months.

..Mr. Gilbert, and Miss Jennie Gilbert, 23 West Thirty-seventh street, have a cottage at Monmouth Beach.

..Mr. E. M. Angel and family, 20 West Fifty-fourth street, divide the Summer between Long Branch and Saratoga.

..Rev. Dr. William Lloyd, of the Madison Avenue Congregational Church, will be in Europe until the middle of September.

..Mrs. Henry Stockbridge, of Baltimore, and Miss Virginia H. Jackson, of 9 East Sixty-fourth street, have gone to Europe.

..Mr. and Mrs. Adolphe Flammant and family visit Milford, Pa. The daughters of Harrison Millard, the composer, are also there.

..Mr. Theodore D. Jones, son in-law of Ex-Judge Beebe, and his friend, Mr. Frank Height, will go to the watering places in Maine

..Mrs. C. B. Coman, the artist, who has a lovely studio at the Sherwood Studio Building, has gone to Waterville, N, Y., for the Summer.

..Ex-President Grant and family, Col. F. D. Grant and family, Algernon Sartoris and family are stopping at Long Branch for the season.

..Professor C. W. Shields, of Princeton College, and Professors Gibbs, Eustis and Cook, of Harvard College, each have cottages at Newport.

..Mr. Oliver Harriman, Jr., 24 West Fifty-seventh street, Joseph and James Harriman and James H., Jr., have all sailed for a Summer abroad.

..Mr. and Mrs. Joseph M. Pease, 43 East Sixty-fourth street, will visit Saratoga, Richfield Springs, Lake George and the Thousand Islands.

..W. F. Toffey and family, and Daniel Toffey and family, prominent in the social circles of Jersey City, are at the West End, Long Branch.

..Mr. D. M. Yeomans, President of the Sea Beach road to Coney Island, and Mr. M. Stanfield, of this city, are at Point Pleasant City, N. J.

..Mr. and Mrs. Friedman, of the well-known real estate house of Lespinasse & Friedman, 9 Pine street, are making an extensive tour of Europe.

..Mr. Edward H. Carhart, of Carhart, Whitford & Co., has sailed for a Summer on the Continent, where he will meet a party of friends for a grand tour.

..Mr. and Mrs. Oliver B. Bunce and family, 340 West Twentieth street, have gone to Manhasset, L. I. Mr. Bunce was formerly the editor of *Appleton's Journal*.

..The fascinating Mrs. E. Raymond, daughter of Dr. Marcy; the Baroness de Thomsen, Mrs. Isaac Bell, Mrs. W. Egelston and Mrs Julius Wadsworth are now in Paris.

..Residents of this city who have gone to Seabright for the season include L. O. Buckley and family, J. H. Rhodes, Brayton Ives, G. S. Scott, J. C. Sloan, E. S. Auchincloss, E. E. Chase, Robert W. Delaforest, C. H. Ward and Mr. Kobbs.

..New Yorkers who passed the Fourth at Elberon, included: Henry Stokes and wife, Miss Stiles, E. P. Chase, George Jones and wife, Miss I. Ireland, E. H. Harriman, Herbert R. Smith and family, H. R. Le Roy, N. J. Harris, Jr., H. T. Babbitt.

..These well-known New Yorkers have taken rooms for the Summer season at Cranston's, West Point: Augustus T. Gillender and family, William Rhinelander and family, A. A. Hayes, Jr., and family, F. G. Swan and family, W. H. Fletcher and family, General M. T. McMahon and family, W. C. Noyes and family, Mrs. E. A. Osgood and sister, Mrs. Maitland, Mr. Maitland, of Maitland, Phelps & Co.

..A. M. Kirby and family, of 25 East Seventy seventh street; Arthur T. Sullivan and family, of 40 East Fifty seventh street; Elbridge J. Moore, of 413 West Seventy-third street; J. Gladke, of 139 East Forty-sixth street; A. Hoexter and family, of East Seventy-sixth street; the Portuguese Minister, Viscount of Nogueiras, of Washington; Hon. D. L. Yulee and family, of Florida, have taken rooms for the season at Pittsfield, Mass.

..Simon Bache and family, Robert Livingston, President of the National Express Company, and family, Charles Russell Hone and family, and E. L. Shaffer and family, all of this city, occupy cottages on the ground of John Hoey, at Long Branch.

..New Yorkers who have recently gone to the West End, Long Branch, include: L. G. Woodhouse, Theodore D. Mason. Charles G. Bush, William Bradley, J. P. Bennett and wife, Alexander T. Smith, J. C. deRivas, Miss Flora deRivas, William Vail and wife, Thomas J. Miller, F. B. Griffin and wife, A. C. Coddington and wife.

..Among the well-known residents of the city who have taken rooms for a portion of the season at the Oriental, Coney Island, are Schuyler Walker, Miss Minturn, Miss Leighton, Dr. Edward H. Peaslee, 29 Madisom avenue, Senator Platt, Sidney Dillon, 25 West Thirty-seventh street, Joseph W. Harper and family, 562 Fifth avenue, and Duncan Cryder and family.

..Residents of this city, who have recently gone to the Pavilion, Staten Island, include Gen. F. J. Herron and family, Miss Gussie Flash, R. W. Schack and wife, F. de Bussaires and wife, Thomas E. Porter, T. H. Hazard, N. W. Meserole and wife, Thomas E. Stuart and wife, C. Wright Kirby, Miss Kirby, A. S. Gorham and wife, Miss Genevieve Hubbard, Mr. and Mrs. H. L. Horton, E. S. Allien and wife, Miss Allien, Mrs. G. A. Marsh, Miss Sophie Marsh, Mrs. H. B. Felt, Miss Maude Felt, F. W. Tryon, Mr. and Mrs. Ludlow Fowler, Mrs. H. Higgins, J. M. Earle and wife, Mrs. S. P. Griffin, Miss Griffin, Miss A. Griffin, Miss Fannie Vedal, C. E. Wendt and wife, H. de C. Camp.

Where is It?

SOMEWHERE-IN THE-MOUNTAINS,
A JULY DAY, 1882.

MY DEAR MIRROR:—Whether it be sea shore or mountain, highland or lowland, this scribbler has too much respect for her scalp to divulge. Some call it "Arcadia," and all the idiosyncrasies of the people they style Arcadian simplicity. It's nothing but dogged stupidity, and if you wish to enjoy your surroundings you must do as Bunthorne in Patience suggests, "think of nothing."

Having promised to send you an occasional note of my wanderings, I propose to begin with a pen-and-ink sketch of a scene that is true to life. As a matter of course, in a Summer resort we are obliged to have the traditional lovers, who are expected to do the billing and cooing for the rest of the guests, and so make up for all deficiencies in that line on the matrimonial side of the house. Two of these are now promenading the piazza, much to the envy of the spinsters and young "ungathered roses," and the amusement of the married folks, who know how soon "all that nonsense" will pass away after the marriage ceremony. One of the old maids, who never had an offer in her life, and who insists that she would "insult a man who dared address her," thinks it a "shame for them young people" to be making such a circus of themselves. She declares that she "actually saw the fellow take that girl's hand, and the first thing you know there'll be a scandal about the house," and she's going to "pack her trunk." As she is not a favorite, she receives a great deal of encouragement in regard to her decision.

Standing against one of the pillars of the broad piazza is the "Duc D'Ennui," a gentleman without any visible means of support, who, nevertheless, continues to get the best of everything. He thrives on the "invisible." There are several of a kind here, each accompanied by wife and daughters. In the parlors are various sets: the married women, the divorced women, the young women, the spinsters, and the women whose husbands are "fighting the Indians" and who never appear. If they do accidentally come upon the scene for a night, they suddenly receive a telegram next day ordering them back to the city—"something about stocks." I'm afraid "stocks" are like charity: they are made to "cover a multitude of sins." There are juvenile old ladies, *eves* dressed *lamb* fashion, who affiliate only with the very young, and cast the most patronizing glances on women many years their junior, remarking that "they must have been handsome when they were young; pity good-looking women must grow old." Mrs. Grundy, in the rear, nudges her neighbor and says, "She's a pretty thing to talk about old women; just look at the false hair, false teeth, wrinkles, paint and powder about her, and she thinks herself a young beauty! oh, Lord deliver us!" This individual Mrs. Grundy, who doesn't seem to know that she is ventilating the choicest bit of gossip, says that this place beats any place for gossip that she's ever seen. "Why," says she, "some of these women are positively dangerous. I heard Mrs. D. say that she intended writing an anonymous letter to Mrs. W. about the way her husband was flirting with Mrs. G., whose husband is in Europe."

Two septuagenarian dowagers are at daggers' points because one introduced the only eligible man in the house to the other, who monopolized the conversation to such a degree that the other had to sit by and play listener the rest of the evening. Since then the old lady's motto is "never introduce."

I pity a young, unsuspecting man who ventures here unwarned. He has to endure a concealed battery of eyes, levelled at him from behind each individual window blind. Bunthorne's fate was nothing compared with his, for besides the "Lady Janes" and the "twenty love sick maidens," he has a score of anxious widows, each ready to rate her own charms and offer undying love. The poor little bait in the trout pond knows how it is. If the poor young man only knew the many dissensions he will create, and the many bosom friends he will separate, he would spend the rest of the Summer in penitential exercises.

The society "gusher" is here in all her glory. She gushes on the slightest provocation, at all times and under all circumstances. More especially does she gush over ladies with marriagable sons and brothers. Gushers are queer institutions.

There are several mixed questions which puzzle the inquisitive mind to such an extent that a vigilance committee has been formed to investigate matters. One is, "Why did Mr. —— marry that horrid woman, who is certainly twenty years older than he is?" The other is "why Mrs. B.'s husband always goes to the seashore while she is in the mountains, and finds it necessary to breathe mountain air while his wife disports herself by the sad sea waves?" These are some things that no fellow can find out. Whether it is the custom of the country or the effect of the climate I can't say; but certainly the human voice here is far above concert pitch, and when the one hundred are going all at once you can only faintly imagine the effect on a nervous person, or one of musical proclivities. A man with a phonograph might make a fortune here by the reproduction of a conglomeration of sound that would probably revolutionize the musical world, something after the "gobble, gobble, gobble" of the "turkey duett."

A certain class of people here have attempted the "snub" game; but recently the snubbers were snubbed. The widow of an army officer arrived; but without heralding her arrival with a sound of trumpets or a grand register of Mrs. General So-and-so, she merely wrote her initials. Being a quiet, unassuming lady, no one took the least notice of her, not even to extend the common courtesies of every day life. Of course she was disgusted; for, as she truly observed, her "society had always been sought;" she "never had to seek society." A few days since a friend of hers arrived, who also had friends among the other guests and was quite popular with them. She was surprised to find that her friend had made no acquaintances after having been here for two weeks. She said to her friends in the house: "You don't know what you have missed; Mrs. —— is one of the most cultivated and elegant women in the land." Each and all at once desired an introduction. Last evening the *denouement* came. Mrs. —— was in the parlor when her friend entered; the latter seated herself near by, and turning to her friends, said: "Ladies, allow me to present my friend Mrs. ——." The lady in the most dignified manner rose and remarked: "Excuse me, ladies; but, like yourselves, I prefer choosing my acquaintances, and as I expect to leave to-morrow I must decline the honor which my friend desires to confer upon me." She then reseated herself and resumed the conversation that had been interrupted. The look of mute amazement that passed over that crowd was something wonderful to behold. The consternation could not have been greater if a bombshell had burst in their midst. The gesticulation and bobbing of heads after the first paralyzing effect had passed was simply immense. She was the queen bee of the hive, I tell you, the rest of the evening. My sketch is not complete, however, without reference to the "draught faction." It is a second "War of the Roses." One party dotes on pure air, leaves the table early and seeks a rocking chair and an open window, to enjoy the fresh breezes. The opposite faction arrives a little later, rushes for the open window, and, closing it, takes a seat in the extreme corner of the room, where not a breath can reach her, save the maledictions of the opposite faction This fight is continuously waged. Young unfledged boys are much sought after by young ladies from twenty to twenty-five. I presume they only utilize them to keep in practice for the Winter campaign, when they may bloom out as accomplished coquettes.

But adieu for a little while. If I have held THE MIRROR up to life I'm glad of it. If any of your readers recognize themselves it may do them good.

And now "Where is it?" Don't all guess at once. AUNT JENNIE.

Warning to Managers.

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An Old Stager.

Passing along the Square, the other day, a MIRROR man recognized the familiar form of one whose name is known wherever the drama has found a foothold in Christendom. He had been missed for a long time from his accustomed haunts, and it was easy to see, from the warm welcomes extended to him on every side, that his return afforded not a little pleasure to many friends. It was the veteran actor, Charles R. Thorne, Sr. After an absence of six months, he had just come in from San Francisco, looking as fresh and robust as he did twenty years ago. True, there was the old natural limp; but not a line had been added to his face, nor a new shade to his brown hair, nor a curve to his always erect figure; and he stood there, surrounded by his professional associates, the personification of well-preserved old age.

The reporter took occasion to ask him why, at his period of life—for he was seventy-one years old in October—he ventured to make such a long journey.

"It was not for any theatrical purpose, I assure you," was the reply; "but Charley had an idea of buying a ranche on which to live during the Summer season, and I went out to prospect for a place; but I afterwards abandoned the notion. You'd scarcely think, would you, that I made sixteen trips to California before the railroad was in operation? Yes, and about twenty trips since. It was my intention to go to China and Japan; but the Summer was so far advanced that I concluded to give up the trip for the present. While in San Francisco, I met William Sheridan, who has gone to Australia, and he asked me to play for his benefit, which I did, and appeared in one act of Othello, and in The Old Guard as Haversack. The benefit was quite successful, and the papers were loud in their praises of the performance. After that I played my original character in America, Don Cæsar de Bazan, at Baldwin's Theatre. Theatricals in San Francisco, however, are at a low ebb, unless one has extraordinary attractions. There is no use in trying to do anything unless you give a cheap entertainment like that at the Tivoli and Winter Garden, where the admission is only twenty-five cents, and the performance unusually excellent.

"Where and when were you born, Mr. Thorne?—if that is not an impertinent question."

"I was born in this city in 1811, on the corner of Chapel and Chambers streets. Chapel is now called West Broadway. When I began my professional career, there was but one theatre in the city, the Park, situated in Park Row, just below Beekman street. The shining lights at this time were Tom Cooper, Lydia Kelly (a celebrated woman of her day) the elder Wallack (a young man at that time) and the elder Booth. The Chatham Garden Theatre afterwards became a favorite resort. It was there that Mr. and Mrs. Henry Wallack, Mrs. Hughes, E. N. Thayer, and Roberts, the famous comedian, played. The first Bowery Theatre was then started, under the managent of Mr. Charles Gilfort, on the present site. It was here that Edwin Forrest and Madame Celeste made their first appearances in New York. Then there was a theatre established in Warren street, called the Warren Street Theatre; but I cannot now remember who played there. The Lafayette Theatre was opened in Lawrence street under the management of General Sanford. Among the company were Watkins Burroughs, a celebrated actor of that day, and Mrs. Pelby, afterwards of the National Theatre, Boston. My late wife, Miss Mestayer, opened there in the character of Little Pickles, in The Spoiled Child. I did not know her at the time, however, and she could not have been more than fourteen or fifteen years of age. I made my first appearance in 1829, at the Park Theatre, under the management of Edmund Simpson, as Octavian, in The Mountaineer. That was the first night; the next, it was in Venice Preserved, and the third night in Bertram. Afterwards I went to Charleston, S. C., as a general utility man, and so played my way back to New York. Here I had a short season at the Park, and then returned to Richmond, Va. It was there I met my wife and became engaged in another role. We were married in 1830, and coming back to this city, engaged with Mr. Hamblin at the Bowery Theatre. Leaving there, we came to the Richmond Hill Theatre, then situated on the corner of Charlton and Varick streets, under the management of Richard Russel. It was here that The Robber's Wife was first produced, with Mrs. Duff, the great tragedienne, in the leading role, together with many other plays that are scarcely now remembered. After the season ended at Richmond Hill, we took a trip out West as far as Buffalo, traveling as best we could under the circumstances, for there were then no regular modes of conveyance. The inhabitants of the place were principally Indians, and the result was not altogether satisfactory. Returning to New York, we went to the West Indies, and there lost several of our company by death from yellow-fever. Again in this city, we turned up at the Bowery, where we produced The Elephant of Siam, then one of the great sensational pieces of the day, the elephant being the celebrated "Ma'm'selle de Jack." My part was in connection with the elephant, and he used to pick me up and carry me around the stage and do all sorts of outrageous things that might have been interesting to the audiences, but were very unpleasant to me. Hamblin often remarked that no sane man would submit to such dangerous treatment, for it was at a nightly risk of life. I remained here a couple of years, during which Hamblin produced Pompeii, Rienzi, Barmecide and other well-known plays of the past generation.

"About 1834 or '35, I became the manager of the new Chatham Street Theatre, near Roosevelt street. The original architect and builder was old Sam Purdy, whom everybody will remember; and, strange to say, I went to his funeral while recently in San Francisco. He had become the Lieutenant-Governor of California. The theatre remained open under my management five years, and was very successful—so much so that old Mr. Bennett used to call me 'the Napoleon of the Drama.' Our friendship was due to the fact that I once saved him from punishment at the hands of Tom Hamblin and Jerry Bell. They had gone to the office, and as I saw them enter, I jumped inside with the remark, 'You are not going to hit Mr. Bennett while I am here, although it may cost me my position to interfere.' The old gentleman stepped to his desk, and directly I heard the click of a pistol. Seeing this exhibition of pluck on his part, they went out, and from that time until he died, Mr. Bennett was a warm friend. When young Jim was born I was the only man who thought of sending him a silver trinket for his 'pap' arrangements. After the lapse of the five years that I have just referred to, I went to Rio Janeiro, taking Herr Cline, the famous rope dancer, and Le Monstre Paul, then said to be the strongest man in the world, for it took six horses to move him from a ladder when he once got hold of it. There were also in the company Mrs. Charles Mestayer (now Mrs. Barney Williams), Louis Mestayer, Miss Hautonville (a very beautiful woman), Sam Tatnall, a New Yorker, and several others. Most of the party, however, died of yellow-fever, and the enterprise was fruitless. Returning to New York, I played for a season at the Bowery again, and then became a member of the National Theatre company in Boston. There's where the grand row took place because my wife would not play the part of Jack Sheppard and the audience ripped up the seats and gutted the house. This must have been about the year 1845. From Boston we went to Cincinnati, opening the People's Theatre with Anna Cora Mowatt and Edward Davenport. Afterwards we came back to Boston and took possession of the Federal Street Theatre, where we introduced the celebrated Viennese Children. During that season the stars were James Wallack (the father of Lester), James Anderson, Edwin Forrest and others of the best actors of the day. Next, I managed the Howard Athenæum, and then—1850—exit for California by way of the Isthmus. There I built a theatre, in Sacramento, and managed the American and the Metropolitan. We moved on to Australia; played in Melbourne, Sydney, etc.; returned to the United States; made a tour of America; went back to California; visited the Sandwich Islands; made a raid on China, Hindostan and Egypt, and from Egypt went, by way of the Mediterranean, to France and England, and home to New York. Since then—well, everybody knows pretty much what I have been doing, and it isn't necessary to prolong the story.

"Charley made his first appearance with me in California, and then followed me to China; but finding I had gone on to India, he remained, fitted up a theatre there, and played some two or three months. He then went to Japan and did a big business; from Japan to San Francisco, and from thence home, where he joined me and his mother."

"And now a word about the immediate family?"

Well, Mrs. Mary Ann Thorne, who has been dead a year, was Mary Mestayer; her sister was Emily Mestayer, also dead; her brother Louis, dead; John Mestayer, dead; Charles Mestayer, dead; then comes Henry Mestayer, who is living in San Francisco, and is about seventy-five years old. He has retired from the profession with a fair competence. My children were Thomas, who died in China while with me; William H., who is here in New York; Emily Chamberlin, the wife of John; Charles R., Jr., who is at his country-place; and Edwin Forrest Thorne, who is with the Black Flag combination. This constitutes my direct family. Of the grandchildren, there are Virginia and Blanche, and Mabel Jordan, the daughter of Mrs. Chamberlin, all of whom are artists."

"And now, finally, do you consider yourself retired?"

"Retired, my boy! No, not while I have breath enough to utter a monosyllable. Why, I am waiting now to make arrangements with Joe Polk to go to Australia and play anything from a young boy up."

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CAYVAN.—Georgia Cayvan left for the White Mountains on Wednesday. She plunges into camp life at once.

MATHEWS.—Cornelius Mathews has written a very clever comedy-drama called Job Moneypenny. There are several stars after it already.

ALDRICH.—Mr. and Mrs. Louis Aldrich and their daughter, Miss Monti, have selected an adjacent watering-place to pass the Summer.

HICKEY.—Pleasure Bay is graced by the presence of S. M. Hickey, who keeps a strict watch over William Barry, the go-cart and the children.

PARSLOE.—Charley Parsloe was offered a handsome sum last week for his interest in My Partner, the sale to take effect at the end of next season. Of course he declined the offer.

LANERGAN.—James W. Lanergan, one of the old-time actors, but at present manager of the Lawrence (Mass.) Opera House, is in the city meeting old friends and booking companies for next season.

MAGINLEY.—Ben Maginley has been a-fishing. The crown of his head is of lobster hue, the sun having penetrated his hat. This he solemnly affirms to be true, and a square man's word is beyond question.

STANMORE.—Edith Stanmore, the young lady who supported Father Leaming, the Irish priest, in his Boston venture, will take to the professional stage next season, and star in the legitimate for a short time.

BIGELOW.—Sadie Bigelow was ill last week, and the loungers in the Park missed their customary twilight vision of lovely femininity. She is better now, and the heart of the D. P. P. policeman is as joyous and expectant as ever.

EYRE.—Gerald Eyre's benefit was the gratifying success he hoped for and we predicted. The receipts were considerably over $800. A large party came over from Philadelphia and took nearly all the boxes. The performance was in all respects satisfactory.

MORRIS.—Colonel Theodore Morris is booking first-class attractions for the Brooklyn Grand Opera House. In regard to the trouble at Columbus, he says that he will endeavor to regain possession of the theatre through his lawyer. He only wants the house for Fair Week.

CAMPBELL.—A recent letter from Dr. Carlotta, the Berlin journalist who translated Bartley Campbell's Galley Slave into German, states that the piece made a hit although produced under discouraging circumstances at a theatre on the verge of bankruptcy. The German managers are delighted with the play and time has been made in all the principal cities with very desirable terms. Wilson Barrett's company is doing the same play in England with fine success under the title No Escape.

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There is no gainsaying that a sequel to Pinafore produced last night, and called The Wreck of the Pinafore, has more than a passing claim to attention; The music at times is exceedingly catching and pretty. Most of the numbers were encored, and the act closed with loud demonstrations of approval.—LLOYD'S, May 23, '82.

All the principal actors were summoned before the curtain, and no sign of a success was wanting.—THE PEOPLE, May 28, '82.

Mr Lingard's verses are smoothly turned, and have a certain ring of poetry about them; the most effective numbers are Corcoran's song, "No Englishman," Josephine's romance, "An Echo," and the quintette, "Gently, gently."—THE STANDARD, May 23.

The applause with which their work was received last night seems to promise Messrs Lingard and Searelle a substantial reward for their clever patchwork.—REFEREE, May 28.

The stirring choruses, spirited duets and wittily worded songs are redemanded and afford much amusement.—THE NEWS OF THE WORLD, May 28, '82.

The ballads received well-merited applause, and the finale to the first act is worthy of all praise.—THE STAGE, June 2, '82.

"No Englishman," "An Echo," and the "Kiss, Kiss" waltz were amongst the numbers that scored with the audience and contributed to an enthusiastic demonstration and calls before the curtain.—DAILY CHRONICLE, May 29, '82.

The opera is at least an original production, and should secure full houses.—LLOYD'S WEEKLY, June 2, '82.

The new comic opera, Wreck of the Pinafore, at the Opera Comique last evening, was very cordially received, and altogether a distinct success was scored.—SUNDAY TIMES.

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A play that can hardly fail of success. During the entire progress of the play the enthusiasm and interest of the audience was marked. The part of Nat Ruggles, taken by Mr. James O'Neill, is a strong one, well adapted to the capabilities of that very competent actor. The scene at the close of the third act was given a triple encore.—TRIBUNE.

Mr. O'Neill rose at times to an excellence not often seen.—NEWS.

Mr. James O'Neill as Nat touched a sympathetic chord of interest at the start. The play springs from an admirable and effective foundation.—HERALD.

In construction its incidents and situations are well devised and adjusted. As for Mr. O'Neill we do not associate him with a better piece of acting. The character gives Mr. O'Neill his opportunity.—INTER OCEAN.

The play is strong and vigorous, and under the skillful handling of Mr. O'Neill and his efficient company, is sure to attain success. Laughter at the funny sayings, and applause at the more striking scenes, knew no bounds, so that it may be said that the new piece has been received with an ovation. The part of Ruggles enables Mr. O'Neill to display his great ability to much advantage. The scene at the close of the third act secured a triple encore.—JOURNAL.

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